

the Stranger

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VOL. 24, NO. 25
FEBRUARY 18-24, 2015
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Volume 24, Issue Number 25 • February 18–24, 2015

STUDY GUIDE

QUESTIONS TO GUIDE YOUR ENJOYMENT OF *THE STRANGER*

1. *The Stranger*, for seemingly no good reason, has decided to run what in the journalism business is referred to as a “feature package” of pieces about the Alaskan Way Viaduct and the stalled waterfront tunnel project. Why now? Who knows? Given *The Stranger*’s odd recent obsessions, perhaps a porn-star/mortician assigned to write a stultifying memoir piece about the intersection of gay pornography and death failed to deliver his copy on time, so the staff was forced to scramble to fill pages. Can you think of a more efficient allocation of resources than the following stories?

a. PAUL CONSTANT walks underneath the viaduct and writes about it.

b. KATHLEEN RICHARDS drives on the viaduct and writes about it.

c. SYDNEY BROWNSTONE lies on the ground in Pioneer Square and writes about it.

d. ANSEL HERZ—and this is 100 percent true and not an exaggeration—*jumps up and down on a bus traveling over the viaduct* and writes about it.

2. Given that these hard-hitting journalists were in no way injured while writing the above pieces, wouldn’t that imply there’s simply no story to write? Wouldn’t the fact that *The Stranger* also published a shameful series of fictional “interviews” with other Seattle

landmarks about the sad state of the viaduct suggest that there is no story to be found in this story?

3. Just before this issue of *The Stranger* was published, Mayor Ed Murray delivered the annual State of the City address, but you won’t find any mention of this anywhere in this week’s issue. Wouldn’t that be a more effective event to center a feature package on, rather than a topic *The Stranger* has tried (and failed) to fight on multiple occasions? Hasn’t *The Stranger*’s repeated anti-tunnel, anti-viaduct rhetoric been refuted on multiple occasions by the people of Seattle? Why do they persist in this crusade of fiction-writing and non-news-making?

4. Speaking of irrelevancy, DAVID SCHMADER contributes a piece that praises gay theater hangout Re-bar for being home to such perennial *Stranger* favorites as Riz Rollins, Dina Martina, and Sarah Rudinoff—not to mention *Stranger* editorial director Dan Savage. If *The Stranger* never published another word about Dina Martina, would it still be *The Stranger*? Or is this kind of canonization a good idea? After all, there certainly aren’t any younger talents on the rise anywhere in Seattle who could use the column inches, are there?

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By **MALCOLM SMITH** (malcolmsmithphoto.com)



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LAST DAYS

The Week in Review BY DAVID SCHMADER

MONDAY, FEBRUARY 9 This week of shame-free strangers, antiracist FBI directors, and at least two stories so upsetting we cannot subject them to breezy summary kicked off at the **Supreme Court of the United States**, which today made a potentially huge move in the political chess game that is **the quest for same-sex marriage**. At issue: a request from the state of Alabama, whose attorney general is seeking to suspend same-sex marriage in the state until after the Supremes issue their ruling on the constitutionality of same-sex marriage bans later this year. Today the Supreme Court denied Alabama's request, simultaneously tipping their hand about their forthcoming constitutionality ruling and clearing the way for Alabama to immediately become **the 37th state where gay marriage is legal**. "Of the nine justices, only two—conservatives Clarence Thomas and Antonin Scalia—dissented from the court's refusal to block gay weddings from starting in Alabama," reported Reuters. "Thomas acknowledged in a dissenting opinion that the court's move to allow gay marriages to go ahead 'may well be seen as a signal of the court's intended resolution' as it considers cases from four other states on whether same-sex marriage bans are permitted under the US Constitution." Meanwhile in Alabama, a whole bunch of same-sex couples spent the day getting married, with the stream of **glorious just-married photos gushing out of the state** inspiring an equal stream of happy witness tears across the nation. Nev-



THE GAY HEART OF DIXIE

ertheless, "same-sex couples in 42 of Alabama's 67 counties encountered difficulties in getting marriage licenses, with some counties refraining from issuing licenses to gay couples and others **shutting down their marriage license operations** altogether," reported Reuters. "This followed an order by Roy Moore, the conservative chief justice of Alabama's Supreme Court, instructing probate judges to issue no marriage licenses to gay couples despite a federal court ruling in January throwing out the state's gay marriage ban... Moore's chief of staff said the directive still stood despite Monday's US Supreme Court action." Addressing the refusal of state judges to follow the federal ruling, constitutional law expert Ronald Krotoszynski said that the judges are indeed **obligated to obey the federal ruling** but may be inclined to make an initial show of resistance to appeal to Alabama voters and protect their elected judgeships. As Krotoszynski told Reuters, "It makes the courage of the judges that have followed the federal order all the more remarkable." Congratulations, America!

TUESDAY, FEBRUARY 10 In worse news, the week continued in **Chapel Hill, North Carolina**, where early this evening a 911 operator received a call reporting 5 to 10 shots and the sound of people screaming at an apartment complex. Police arrived to find 21-year-old Yusor Mohammad Abu-Salha, her 23-year-old husband, Deah Shaddy Barakat, and her 19-year-old sister, Razan Mohammad Abu-Salha, all fatally shot in the head inside the apartment leased by the married couple. Before the end of the day, another resident of the apartment complex—46-year-old Craig Stephen Hicks—will turn himself in to police, and tomorrow, the self-described "gun-toting atheist" will appear in court to face **charges of first-degree murder**.

Details on the victims come from the Associated Press: "Barakat and Yusor Abu-Salha were newlyweds who helped the homeless and raised funds to help Syrian refugees in Turkey this summer. They met while running the Muslim Student Association at NC State before he began pursuing an advanced degree in dentistry at the University of North Carolina at Chapel Hill."

Details on Hicks come from his neighbors—who describe him as perpetually angry and confrontational—and from his current wife, Karen Hicks, who told the AP that the killings "related to **long-standing parking disputes** my husband had with various neighbors regardless of their race, religion, or creed." And while fatal parking disputes are indeed a factual component of life on earth (see the Yakima man now facing murder charges following a fatal dispute over a driveway), some are incredulous at claims that the victims' Muslim faith played no role in today's tragedy. "The media here bombards the American citizen with Islamic, Islamic, Islamic terrorism and makes people here **scared of us and hate us** and want us out," said the female victims' father, Mohammad Abu-Salha, to the AP. "So if somebody has any conflict with you, and they already hate you, you get a bullet in the head."

WEDNESDAY, FEBRUARY 11 Speaking of fatal tragedies that will likely inspire significant protests, the week continued in

If Benedict Cumberbatch Doesn't Win the Best Actor Oscar, I Shall Be Forced to Delete My Blog

By Lulu Manolis, webmaster at cumberbatchinmyhair.biz

Hear my words, Academy of Motion Picture Arts and Sciences, and mark them well: I hereby declare, for all the world to see, that if Benedict Cumberbatch does not win the Oscar for best performance by an actor in a leading role at the Academy Awards ceremony this coming Sunday, then Monday morning will be the last you ever see of cumberbatchinmyhair.biz, the Benedict Cumberbatch fan blog I established in 2012, shortly after BBC America broadcast the miniseries *Parade's End*. (Ironically, *Parade's End* would only escape being squeezed out of my personal Top Tenedict by the narrowest of margins; I elaborate my reasons on my FAQ page.) You may think this is an idle threat, mere words designed to elicit a shocked response, but let me assure you: **IT IS ANYTHING BUT**. Sir Benedict—it's only a matter of time—gives "the performance of the century" (—Lulu Manolis, cumberbatchinmyhair.biz) as Alan Turing in *The Imitation Game*. You know this. You nominated him. We're cool, Academy. But be warned: If you try to pull any of that BAFTA shit and give the trophy that rightfully belongs to Ben E. King™ (registered trademark of cumberbatchinmyhair.biz, ©2013, no erases) to Eddie "Dead to Me" Redmayne, or any of the other hounds nominated in the category—two comedians and a teen idol/war criminal, by my count—there **WILL** be consequences. As you know, I shall be live-blogging the ceremony, so events will play out in real time. You know my position. The ball is in your court, Academy. The world is watching.



Pasco, Washington, where today several dozen people gathered outside City Hall to protest the **fatal shooting of an unarmed man** by Pasco police. Details come from Reuters,



DEADLIER THAN GERMANY

which identified the victim as 35-year-old **Antonio Zambrano-Montes**, a Mexican citizen and orchard worker whose tangle with police began yesterday evening, in the parking lot of a Fiesta Foods grocery store, where Zambrano-Montes reportedly threw rocks at three police officers. According to the official police statement, the officers commanded the rock-throwing man to surrender, after which they attempted to incapacitate him with a stun gun, after which they fatally shot him. However, as Reuters reported, "A video of the incident posted on YouTube and cited by local media showed the man running away from the three officers before he was killed." On Friday, investigators will confirm that Zambrano-Montes was unarmed at the time of his fatal shooting, and his wife will file a **\$25 million claim against the city of Pasco** for allegedly killing her husband "execution style... with no knife or firearm in his hands." Not helping anything: the stark fact that police in Pasco have fatally shot more people in the past six months than police in Germany have over the past three years.

THURSDAY, FEBRUARY 12 In better news, the week continued at Georgetown University, where today FBI director James Comey gave a speech addressing the need for **hard conversations about race relations** in the US. After discussing the recent spate of unarmed black men being killed by white police officers, Comey moved on to slipperier territory. "Debating the nature of policing is very important, but I worry that it has become an excuse at times to avoid doing something harder," said Comey, insisting that racial bias is **no more widespread in law enforcement than it is in academia or the arts** and calling for a national debate on real and perceived racial biases at play across American society. "Comey's speech marked the first time in recent

history that an FBI director has specifically addressed the issue of race," reported Reuters. "[Comey also] called for local law enforcement agencies to begin mandating data collection on shooting deaths by police broken down by demographics."

FRIDAY, FEBRUARY 13 In even lighter news, the week continued in Southern California, where today the chance meeting of two strangers led to a **full-on sex show before horrified onlookers** at a Chula Vista strip mall. As San Diego's ABC 10 News reports, the impromptu fuckfest involved a 20-year-



HELLO, STRANGER!

old man and a 38-year-old woman, "who Chula Vista police said had just met on the trolley" and who immediately got to rolling around on the pavement in front of Christina's dress shop. "[Witnesses] said the man and woman seemed oblivious to the fact that it was 3:30 p.m. and they were surrounded by people in a shopping strip mall," reported 10 News. "The two kept their clothes on for the first 15 minutes then [witnesses] overheard the man convince his new friend to take their relationship to the next level. He stripped off all his clothes; she kept her skirt on." "**It was unbelievable**," said eyewitness Christy Peterson to 10 News. "Her legs were in the air and the guy was on top. We were so shocked, our mouths were just opened." As for resolution: "We're told the man was taken away in handcuffs and taken to jail," reported 10 News. "The woman was given a citation."

SATURDAY, FEBRUARY 14 Nothing happened today.

SUNDAY, FEBRUARY 15 Ditto. ■

Send hot tips to lastdays@thestranger.com and follow me on Twitter @davidschmader.

Keeping our clothes on for the first 15 minutes at
THESTRANGER.COM/SLOG

I, ANONYMOUS

To submit an unsigned confession or accusation, send an e-mail to ianonymous@thestranger.com. Please remember to change the names of the innocent and guilty.



STEVEN WEISSMAN

CUT, PRINT!

You and I go to the same film school. I hear our classmates talk when you're not around—and guess what? Everybody **FUCKING HATES YOU!** We all take school very seriously. We love it. When you slouch in an hour late and roll your eyes every time someone asks you to do something, it makes us feel like shit because you are mocking the thing we have chosen to devote our lives to. Why are you even here? Why don't you just drop out? You obviously don't care about filmmaking! The whole point of coming to this school is to meet people you can work with later on in your career. Do you think **ANYONE** is going to want to work with you again? We have a big project coming up, and someone is going to have to have you in their group. I feel terrible for whoever that will be, because you are **AWFUL**. Drop out now. Do it. Right now.

—Anonymous

WE ARE SEATTLE UNIVERSITY & WE ARE WALKING OUT FOR QUALITY EDUCATION!



On February 25 at noon, many of us will make the decision to walk out of our classrooms. We will join other colleagues from around the country for National Adjunct Walkout Day. Some may have different concerns and reasons for walking, but many of us at SU will walk out of our classrooms to stand together for quality education for our students and a stronger voice for faculty.

Nationwide, universities and colleges are heavily relying upon temporary, part-time, and contingent instructors to provide the bulk of the education to undergraduates. University administrators justify their increasing reliance on contingent labor by claiming it is cheaper, yet tuition continues to rise faster than the rate of inflation at universities everywhere. At the same time, many part-time higher education professionals are reduced to poverty-level wages, with no chance to improve their lot. Our situation at Seattle University is especially significant to this struggle. Over 55% of SU's faculty is contingent, and the administration is threatening us with job losses through recent budget cuts to instruction, while our students carry the burden of ever higher tuition rates. In 2014, the tuition rose another 5% from 2013.

For the last few years, many contingent faculty members have worked hard to turn things around at SU. We have made multiple attempts to improve our working conditions and our students' learning conditions through departmental structures, faculty governance, forums, petitions, and protests. We even formed a union. All these attempts have been ignored, or in the case of our union, contested by our administration. They continue to stonewall our collective efforts to improve our lives.

Even with this opposition, we know we can win.

We will continue showing the administration the power we have as we unite with our tenure track colleagues and students to improve working and learning conditions here at SU. Please join adjunct and contingent faculty on February 25 at noon, in solidarity with our colleagues nationwide to make sure our voices are no longer contingent, even if our employment is. Will you stand with us on National Adjunct Walkout Day?

Sincerely,

Vinod Acharya, Instructor, Philosophy
Saheed Adejumbi, Associate Professor, History/Global African Studies
Robert Aguirre, Lecturer, English
Robert Andolina, Associate Professor, International Studies
Amber Archibald, Adjunct Instructor, Fine Arts
Deirdre Bowen, Associate Professor, School of Law
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Jennifer Capouillez, Instructor, ELCB
Maria Carl, Associate Professor, Philosophy
Catherine Clepper, Instructor, Film Studies
Dominic Codykramers, Instructor, Theater
Darlene Conley, Adjunct Instructor, Criminal Justice
Serena Cosgrove, Assistant Professor, Matteo Ricci
Ben Curtis, Assistant Professor, Matteo Ricci
Larry Cushnie, Adjunct Instructor, Political Science
Danielle De Santis, Instructor, Philosophy
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Michael Ervick, Senior Lecturer, Marketing
Charlotte Garden, Assistant Professor, Law

John Jacob Gardiner, Professor, Educational Leadership
Ki Gottberg, Chair, Performing Arts and Arts Leadership
Jon Gould, Adjunct Professor, Institute of Public Service
Bryn Gribben, Instructor, English
Geoffrey Grosshans, Instructor, English
Francisco Guerrero, Associate Professor, Fine Arts
Tanya Hayes, Associate Professor, IPS
Anne Hepfer, Instructor, English Language & Culture Bridge
Audrey Hudgins, Lecturer, Matteo Ricci
Naomi Hume, Chair, Art and Art History
Arun Iyer, Instructor, Philosophy
William James, Adjunct Faculty, School of Theology and Ministry
Shawn Johnson, Instructor, Performing Arts
Rosa Joshi, Associate Professor, Theatre
Henry Kamerling, Lecturer, History
William Kangas, Senior Instructor, History
Paulette Kidder, Associate Professor, Philosophy
Victoria Kill, Adjunct Professor, English
Kate Koppelman, Associate Professor, English
Deborah Lawrence, Adjunct Faculty, Arts Leadership MFA
Emily Lieb, Assistant Professor, Matteo Ricci
Tayyab Mahmoud, Professor, Law

David Madsen, Associate Professor, History
Jay McLean-Riggs, Lecturer, College of Science and Engineering
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Owen Walton, Lecturer, Management
Jason Wirth, Professor, Philosophy
Kate Wisniewski, Adjunct Instructor, Fine Arts
Richard Young, Professor Emeritus, Political Science

Students have also signed a separate letter committing to walk with faculty on Feb. 25 for quality education.

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Emily August
Lesly Avila
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Lana Blinderman
Marta Borkova
Nancy Brasseale
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Aram Dagavarian
Kasey Deems
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Laura Delgado
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Kennedy Diaz
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Heidi Franz
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Calvin Garrett
Michelle Garcia
Chinna Garza
Paul Gelbach
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Dylan Gnatz
Dean Goddard
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Andy Gorvetzian
Samantha Grad

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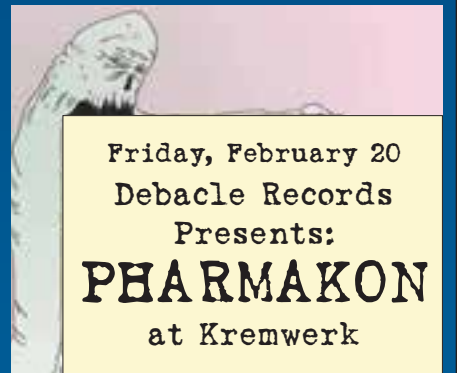
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NEWS

Five Things We Should Do Right Now to Improve Police Oversight in Seattle

The Case of SPD Officer Cynthia Whitlatch Shows That Police Oversight in Seattle Needs to Be Radically Improved

BY ANSEL HERZ

The Seattle Police Department's Office of Professional Accountability (OPA) has a real problem. Its mission is to investigate police misconduct and recommend discipline for

bad cops. But in one of the most egregious cases of misconduct from last year—Officer Cynthia Whitlatch's July 9, 2014, arrest of William Wingate, an elderly black man, for no apparent reason—the OPA was missing in action.

The month after that arrest, in August of 2014, OPA director Pierce Murphy did deal with a complaint about racially inflammatory remarks made on Facebook by Officer Whitlatch. (She complained of "black people's paranoia that white people are out to get them.") Murphy's response was to recommend that a supervisor tell Whitlatch that her comments were out of line.

The previous month's arrest—in which Whitlatch claimed a golf putter Wingate was using as a cane had been swung at her, even though dashcam video didn't back her up—didn't appear on Murphy's radar until *The Stranger* exposed it on January 28 of this year.

But by then, multiple people within SPD knew of serious concerns about Wingate's arrest long before then, and Murphy and others in the department now admit the dots should have been connected earlier. "It's been disappointing to see how SPD combined with the OPA doesn't yet have the ability to connect dots when it comes to individual officers' patterns, behavior, or performance that indicates a problem or misconduct," Murphy says, reflecting on the past few weeks.

Police chief Kathleen O'Toole agrees: "I will absolutely acknowledge that there was a systemic problem there," she said. "There's no question about it."

Before assessing what must be done to fix the problem, it's worth examining how the "breakdown," as O'Toole called it, occurred.

First off, nobody from SPD referred the golf-club incident to the OPA, according to Murphy. That's a huge fuckup. He said all SPD employees, per department policy, have an "affirmative duty" to notify his office about any allegation of misconduct against an officer, whether the person making the allegation wants to file a complaint with the OPA or not.

That means the allegation that Whitlatch's racial bias led to Wingate's arrest should have been referred to OPA months ago by Assistant Chief Nick Metz and East Precinct captain Pierre Davis. The two SPD veterans met with former state representative Dawn Mason, who was upset by the incident, in early September (more than four months before *The Stranger* posted video of Wingate's arrest on our blog, Slog).

Joey Gray, a local librarian, joined Mason in that meeting, along with Seattle Central

College professor Carl Livingston. In an interview on February 9 with OPA, Gray said they were "jumping out of our chairs in outrage" that day, as they watched the dashcam video of Wingate's arrest with Metz and Davis. Wingate had been racially profiled, they argued. But the two police commanders defended Whitlatch's behavior, she said, and kept calling the golf club "a weapon."

People even higher up the law enforcement chain, and at the City Attorney's Office, had knowledge of the incident and the allegations against Whitlatch. After the outcry led by Mason, Deputy Chief Carmen Best worked with city prosecutors to dismiss the charges that had been filed against Wingate, and to return the golf club to him. Best also offered Wingate an apology. Deputy Mayor Hyeok Kim and Chief O'Toole knew about the case, too. And police spokesman Sean Whitcomb was copied on e-mails from Gray about the incident.



WHO'S ACCOUNTABLE? SPD Officer Cynthia Whitlatch (top left) arrested an elderly black man last summer for no apparent reason, alarming members of the community. It's going to take a big push from Mayor Ed Murray (top right), Police Chief Kathleen O'Toole (bottom left), and Office of Professional Accountability Director Pierce Murphy (bottom right) to make sure Seattle responds more quickly to concerns about its officers.

No one, according to Murphy, referred the case to the OPA, which could have noticed the pattern that SPD officials apparently weren't noticing themselves.

The OPA could also have noticed the pattern had Murphy been aware of concerned discussions about Wingate's arrest in the community—for example, on Mason's blog

on August 20, and at a community meeting on police reform held on September 24. But he said he wasn't aware. "I'm not trying to shirk any responsibility," Murphy said when I asked him about this. "At this point, I don't know how I could have known."

So what can be done? Five things right off the bat.

1. Make more of the OPA's data available in real time

There is progress being made at the OPA, and Murphy is at the center of it. He's trying. Still, it's astonishingly slow-going work. The OPA has been around since 1999, and Murphy, who once trained to become a Jesuit priest, has been on the job for about a year and a half. "I get very frustrated," he told me. "I have a clear vision of how I want it to be, and it's not there yet." One part of that vision became reality last week, when Murphy added a real-time log of completed OPA investigations to his office's website in an attempt to improve transparency and allow the



OPA investigation as it proceeds.

Of course, there's even more that could be done on this score. Public defenders in New York have developed a database on thousands of officers and their disciplinary records. We should aim for something similar.

2. Get the SPD and other branches of city government to communicate better with the OPA

The OPA is supposed to be informed whenever someone files a legal claim with the city alleging police misconduct, Murphy says. That system, which came into effect this year, has already "failed" once, he said, "because the Wingate claim never came to me." (Wingate's lawyers filed a discrimination claim in November seeking \$750,000 in damages.)

Chief O'Toole, for her part, said records of OPA's decision-making and SPD's supervisory choices will be entered into one system, called IAPro, and "all of that information will eventually migrate into our data analytics platform." More like this, please.

3. Give OPA more civilian staff and make it easier for the public to interact with the OPA

The OPA finally extricated itself from police headquarters in October and moved into the 18th floor of a downtown building, above Top Pot Doughnuts. But Murphy would like to go further and open up a street-level office to encourage walk-in complaints and enhance accessibility.

Once someone comes in with a complaint, Murphy hopes for that person to be greeted and interviewed by a civilian, not a police officer. Murphy is working with a staff of seven police sergeants, who rotate in and out of his office. But, he said, "I totally get the perception of 'Why should the police be trusted to investigate themselves?'" He believes a balance of insiders and outsiders would make for a stronger investigative office. His dream is a hybrid system of civilian and police investigators—something he had at the Boise, Idaho, police department, where he's been credited with leading a successful drive for reform.

4. Expand the OPA budget and get serious in negotiations with the police union

Murphy is hampered in achieving all of his goals by two things: his \$2.5 million budget—less than 1 percent of SPD's overall budget—and the city's ongoing contract negotiations with the Seattle Police Officers' Guild, the influential police union that represents rank-and-file officers. In a budget request last year, Murphy requested two more police investigators, a civilian to handle intake of new complaints, and a clerical staffer. Mayor Ed Murray's budget proposal, later approved by the city council, filled two out of those four positions—the civilian intake person and one additional police investigator.

"But I haven't been able to fill the intake ►



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◀ position,” he lamented, “even though I have the budget now, because I’m insistent that it needs to be a civilian... I can’t do that until the negotiations with SPOG are completed.”

5. Keep changing the SPD’s culture

Murphy also insists he’s investigating more thoroughly than his predecessor, Kathryn Olson, who resigned in 2012 with a dismal record of failing to hold police accountable, just as SPD was placed under a federal consent decree to force reform. In contrast to the previous leadership, Murphy said, “I get a lot of negative feedback from inside SPD, that the OPA is investigating too many things.”

In the end, Murphy argues—and he’s got a point—that even if Kathleen O’Toole is “the best chief and I’m the best OPA director... two people can’t make that happen.” By “that,” he was referring to creating the culture of public service, reform, and accountability that the city has wanted from the SPD for decades.

There are about 1,300 sworn officers, and O’Toole is expected to soon finish hiring a brand-new group of deputy and assistant chiefs to help her lead them. The Wingate case represents a serious failure on the part of virtually everyone in charge of fixing the department. Now we’ll see whether they’ve learned from it. ■

Why the Republicans’ Pot Bill Is Scaring Medical Marijuana Activists

The Proposed Law Would Vaporize the Medicinal Market and Create a Patient Registry. Here’s How to Fix It.

BY HEIDI GROOVER

In the ongoing and ugly war between recreational and medical pot, the medical camp recently lost a huge battle.

On February 13, the Republican-controlled Washington State Senate passed a measure—called the “Cannabis Patient Protection Act”—that, if it passes the house and is signed by the governor, will do exactly the opposite of protecting patients, according to some activists. The bill seeks to do away with *all* current medical marijuana dispensaries, folding that market into the state’s new recreational pot industry created by Initiative 502. Dispensaries that are currently operating would have until next July to get licensed through the Washington State Liquor Control Board or be shut down. And medical marijuana patients would be required to join a registry if they wanted to buy cannabis without the steep taxes that people using weed for fun and pleasure are now paying.

This is basically the nightmare scenario that medical pot activists have been warning about for some time. They’re worried—with good reason—that the handful of recreational stores that now exist won’t be able to replace the hundreds of medical dispensaries currently operating. They’ve also noticed the huge difference in how many products medical dispensaries offer as compared to recreational stores. And many of them are dealing with legitimate illnesses that make it difficult for them to get to the industrial areas and out-of-the-way places where recreational pot stores tend to be located. (Because they have to comply with state law requiring them to stay 1,000 feet from schools, parks, playgrounds, rec centers, day cares, arcades, libraries, *and* transit centers.)

But don’t worry, state lawmakers are saying. It’ll all work out... eventually!

The whole notion of combining the two markets is inherently problematic. On its face, it seems like the simplest way to deal



STEVE SARICH'S FACEBOOK PAGE

WHAT LAWMAKERS LOOK LIKE TO MEDICAL POT PROPONENTS A local activist’s depiction of Republican State Senator Ann Rivers, who pushed through a pot bill that people in the medical marijuana community say will end the world as they know it.

with the long-standing inconsistencies between the unregulated medical market and the ultra-regulated recreational one. And it’s not just senate Republicans who support the merger, but also big names in legalization, including Alison Holcomb, who wrote Initiative 502, and Pete Holmes, Seattle’s pro-pot city attorney.

But what now seems like a simple solution could easily become a complete disaster.

As anyone interested in buying legal weed knows, the rollout of I-502 has been slow. Seattle will be allowed 21 recreational pot stores in total, but just nine have been licensed so far (and only eight are open). So even though they’re no longer dealing with the supply shortage that plagued the ►

TATTOO BY CHRIS THOMPSON

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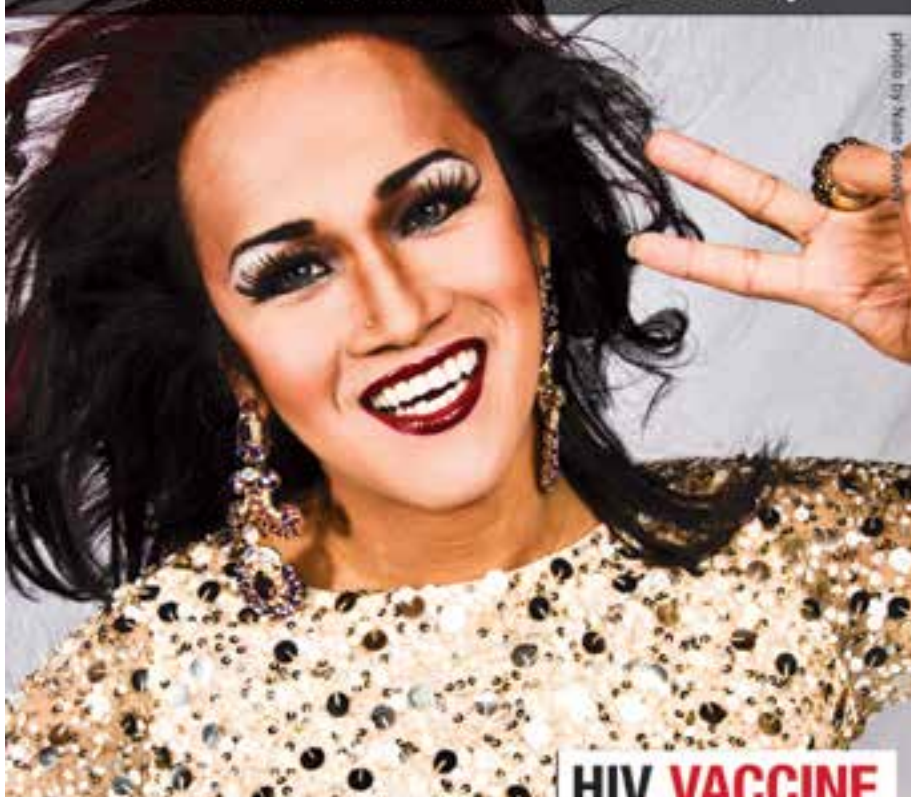
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◀ early days of our new “pot-topia,” there just aren’t that many places to purchase commercial weed. Now compare the commercial store numbers to city and state data that shows about 300 medical marijuana growers and dispensaries in Seattle. (The Weedmaps website shows about 60 medical storefronts.) It’s easy to see the pot availability crunch that could be coming.

Commercial stores are also limited in how they can advertise, what they can sell, and what kind of medical advice they can give (currently: none). How’s that going to work for patients needing advice on which strains are appropriate for their conditions? And while prices have fallen a lot since opening day, weed at commercial stores is still more expensive than at medical dispensaries because of all the taxes and rules.

With all that, it seems unlikely the recreational market as-is can meet the medical demand. The senate’s bill would allow the liquor control board to license new businesses (with a preference given to those that have experience in the medical market). But they’ll still face the 1,000-foot rule, state taxes, and the bureaucratic hurdles of getting licensed—which are significant and were part of the reason for the slow commercial store rollout in the first place.

Nearly everyone agrees the free-for-all of the current medical market can’t last, and most of the patients and medical activists I’ve spoken to actually *want* new rules for their industry. For example, required quality testing, which exists for recreational pot but not medical. But they’re feeling run over by the legislative process that’s produced a bill set to end the world as they know it.

“The whole problem with this conversation is it’s being run from the perspective of how do we make sure [502] businesses are successful,” says Kari Boiter, a medical marijuana patient and activist with the national group Americans for Safe Access. “Not ‘How do we make sure patients get what they need?’... We’re not having an honest discussion about what’s really at stake here.”

Boiter says her group will continue pushing for a house bill that keeps the medical market separate from the recreational one by restoring rules former governor Chris Gregoire vetoed back in 2011, including a separate licensing structure for medical marijuana growers and stores.

Still, advocates can’t ignore the senate bill, which seems destined to become the basis for the biggest new pot law coming out of Olympia this year. If they can’t fight off combining the two markets in the house, they’ll have to try to tweak the merger model in a way that won’t completely decimate patient access.

Here’s some of what they will—and should—be fighting for:

Make the patient registry optional.

The state needs a way to verify that people who grow medical marijuana, or get tax exemptions when they buy their pot, have a true medical need. But requiring them to list off their illnesses and personal information in a database that could someday be accessed by the Feds (who still say marijuana is more dangerous than cocaine and meth) is a risky way to do that. Instead, pot activists say the registry should be optional and those patients who choose not to enter it should be able to argue their medical need if they end up in court.

Boiter says she’s also concerned the law, as passed by the Republican-controlled senate, would require doctors to enter their patients into the registry instead of patients entering

themselves (because doctors could be afraid of losing the federal license that allows them to prescribe controlled substances). “It’s one thing to ask a patient to incriminate themselves,” Boiter says. “It’s a whole other thing to ask a health-care provider to do it.”

Allow home grows.

Holcomb has said she thinks home grows should be allowed for anyone who’s 21 or older, in order to give everyone equal access. Seattle city attorney Pete Holmes said in a January memo on marijuana that home grows would “establish more equity between marijuana and home beer brewing and wine making.” But the senate’s bill allows only registered patients to grow up to six plants—less than half the 15 they’re currently allotted (which allows for making things that take a lot of pot, like concentrates).

Not every patient is physically or financially able to grow their own weed, so this wouldn’t fix everything. But, as Holcomb points out, Washington is the only state that’s legalized pot without allowing small home grows.

Get rid of or reduce the 1,000-foot rule.

This matters both for access—consider a sick or elderly patient walking nearly three football fields from a bus station—and for cannabis businesses looking for places to open. For the system to succeed, we need enough stores to drive down prices and provide access to everyone.

Some other bills introduced this session have given cities the option to reduce the buffer to 500 feet, and Holcomb says she thinks we’re “past the point of needing it”

“How do we make sure patients get what they need?... We’re not having an honest discussion about what’s really at stake here.”

altogether. But the senate’s bill keeps the 1,000-foot rule.

Similarly, the senate’s bill allows cooperative grows between four people—similar to what are now known as collective gardens, and currently allow up to 10 people to participate. But cooperative grows are only allowed, under the senate bill, if the site of the grow is at least 15 miles from a storefront. Cooperatives are meant to be a way to maintain so-called “compassionate care,” in which caregivers grow for specific patients or share cannabis with sick people at low or no cost. But limitations like the reduction to four people and the distance rule could hamper their effectiveness as an alternative to buying from stores. Jeanne Kohl-Welles, the senate Democrats’ pot champion, tried to amend the 15-mile rule when the senate voted on the bill. But her effort failed.

Allow stores to deliver.

Like home grows, this would be one way to help serve patients who’ll go from being able to access large numbers of medical dispensaries to the more limited recreational market. Holcomb has advocated for delivery for all adults unless the liquor board nixes the 1,000-foot rule. Boiter, the activist with Americans for Safe Access, wants delivery rights to be easy to get for those with a store license. ■

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THESTRANGER.COM

NEWS SHORTS

BY STRANGER STAFF



Port of Seattle CEO Ted Fick sneakily signed off on this city playing host to Shell's arctic drilling rigs.

SNEAKY PORT OF SEATTLE DECISION

Forget the public debate over whether Seattle should support Shell Oil's Arctic oil drilling agenda for a minute. Oh wait, you don't need to forget it—because it never really happened. On February 9, **Port of Seattle CEO Ted Fick quietly signed a lease** with Foss Maritime, the company that plans to sublet the port's Terminal 5 to Shell's Arctic drilling rigs over the next two years. Despite the fact that our elected port commissioners held a public meeting a day after the lease signing, they didn't mention this news once. Instead, it was revealed through a letter sent by Fick to Earthjustice two days later, which was subsequently leaked to the *Seattle Times*. **Unfortunately, this is not a new pattern of behavior** for the Port Commission, which held just one hastily announced public meeting on the Shell sublease question. The worst part: Before the port commissioners ultimately allowed the decision to pass unheeded, they all **cried crocodile tears** for our helplessly warming world. _(ツ)_/ SYDNEY BROWNSTONE

ANOTHER CAPITOL HILL RESIDENT ATTACKED, CALLED "FAGGOT"

Bret Fetzer, a former *Stranger* staffer, says he was assaulted on February 12 as he walked away from Capitol Hill's Annex Theatre, where he'd just watched the play *Zapoi!* (he strongly recommends seeing it, by the way). "At Pine," he wrote on Facebook the following morning, "in front of the Rhino Room, I started checking the bus app to see what was coming, then I realized [a] guy had followed me and was **standing to my left, pointing his finger in my face** and calling me 'faggot' along with more incoherent speech." When Fetzer stepped back to turn away, he said, the man **smacked him in the face with a beer bottle**. The police gave him a ride home. "There are a lot of troubled people out there," he warned. "Be careful." ANSEL HERZ

ARE YOU THINKING OF RUNNING FOR CITY COUNCIL, TOO?

I hope you don't live in West Seattle. That part of town—the newly created District 1—is already *full* of people who want a council seat. **Three new candidates jumped in during the week of February 9**, bringing the total number of candidates for the district to seven—none of whom seem like total write-offs! The new three are: **Lisa Herbold**, a longtime aide to lefty council member Nick Licata; **Brianna Thomas**, who helped run the ground campaign for the \$15-an-hour minimum wage

in SeaTac; and **Shannon Braddock**, a self-proclaimed "PTA mom" and chief of staff to King County Council member Joe McDermott. The north end's District 5 is seeing the same kind of action, with six candidates so far. Chalk it up to the new districting system, which is attracting people who are interested in **pothole-level neighborhood details**. Plus, it helps that neither of those districts have a sitting council member in the race. HEIDI GROOVER

SPACE NEEDLE EMPLOYEES TOLD TO "LIVE ON LESS"

In early February, a National Labor Relations Board panel ruled that Space Needle LLC, the landmark's management company, had **violated federal labor law** with union-busting intimidation tactics. Specifically, the panel found that Space Needle management had pressured workers to leave Unite Here Local 8, the union fighting for raised Space Needle wages. Now add insult to injury: In January, Space Needle employees received a webinar telling them how to "live on less" **by a financial consultant nicknamed "Shags."** The presentation urged workers to exercise "financial fitness" by being "willing to give up some money," and also to get "creative" within their budgets. Shags also suggested ways to make that contentious budget fun, like finding out when "places of interest offer free or discount days." Lots of places of interest in Seattle are free, and also free of union-busting management companies. The Space Needle, according to the NLRB, hasn't been one of them lately. SYDNEY BROWNSTONE

CITY COUNCIL MEMBERS SIDE WITH LOCKED-OUT PORT WORKERS

Longshore workers on West Coast ports have been working without a new union contract for more than seven months. The business end of the contract negotiations, the Pacific Maritime Association (PMA), says that workers have **slowed the ports to a halt**. But then, on February 12, the PMA announced a loading and unloading work stoppage at 29 ports anyway, locking the workers out for four days. Seattle City Council members **Kshama Sawant, Nick Licata, and Mike O'Brien** wrote a letter condemning the PMA's actions and siding with the International Longshore and Warehouse Union (ILWU). Then, on February 14, the White House stepped in; the administration decided to send **labor secretary Tom Perez** to meet with the ILWU and the PMA in California. Meanwhile, the backlog of vessels at West Coast ports grows. SYDNEY BROWNSTONE

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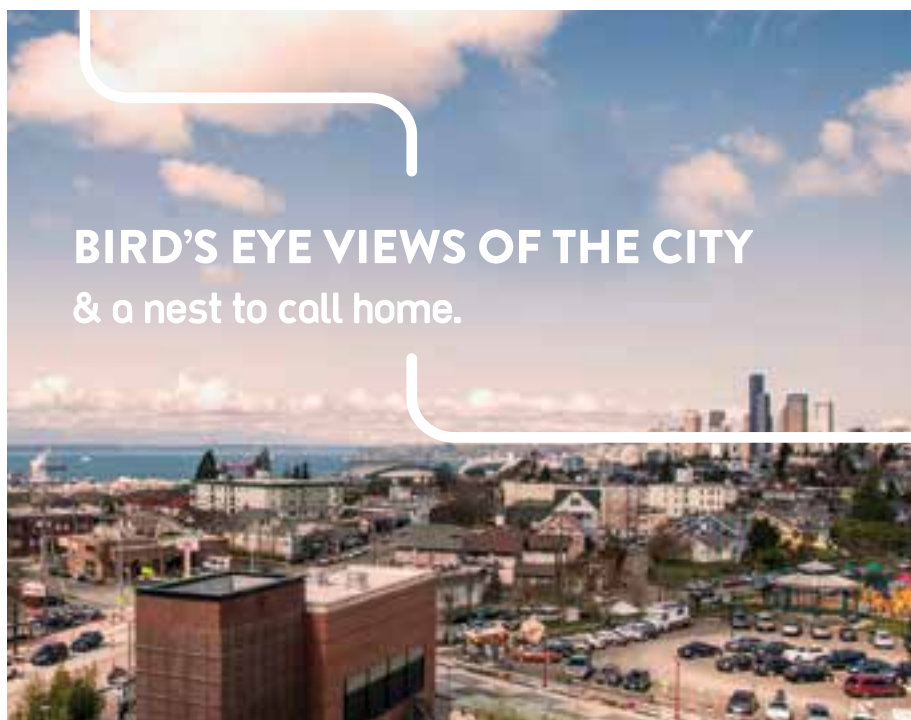
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The aging, elevated Alaskan Way Viaduct has been sinking ever since the 2001 Nisqually earthquake. The state believes that if another big earthquake hits, the structure will sway sickeningly before pancaking into liquefied earth.

And just last week, we learned that a section of the viaduct south of Main Street sank up to a quarter of an inch last month alone. The Washington Department of Transportation tried to bury this information under happier bits of news in a Friday-night press release. None of us at *The Stranger* have slept since.

WSDOT assures us everything is stable, but at any point during peak hours, there are

tens of thousands of people on this double-decker highway. Officials thought the Cypress freeway was safe before the 1989 Loma Prieta earthquake, too. **Kathleen Richards**, who survived the earthquake that killed 42 people on that freeway, thought about the parallels between the two structures as she **drove across the viaduct** (p. 17).

WSDOT loves not sharing data—not with reporters, not with city leaders—so in lieu of real-time settlement numbers, **Sydney Brownstone** tried to take her own readings of rumblings in the earth by lying on the ground next to a Seattle Public Utilities monitoring station (p. 16). Meanwhile, **Ansel**

Herz rode a bus across the viaduct to see if jumping up and down on a bus did anything to make the structure tremble (p. 20).

Paul Constant investigated the **seedy underbelly** of the viaduct by walking the length of its shadow—a 40-minute walk (p. 18). And **Charles Mudede** went and stood between the viaduct and the waterfront and investigated what was making him so damn cold (p. 21).

And what about the people who live so close to the viaduct, they're almost able to reach out and touch it? **Brendan Kiley** interviewed an artist in the **OK Hotel** who watches "little chunks" fly off the highway and hit his win-

dows (p. 20). UW philosophy professor **Paul L. Franco** channeled **Immanuel Kant** to teach us how to think about the viaduct from the security of the ivory tower (p. 19). And **Heidi Groover** tracked down some of the **sunniest viaduct optimists** around—those people who *still* want to turn the decrepit highway into a New York City-style High Line (p. 22).

As for the viaduct's increasingly ominous reputation, **we interviewed other local landmarks**—the Space Needle, the Fremont Troll, and more—to see what they make of the viaduct's infamy (p. 23). It's hard out there for a double-decker death trap.

Safe travels.

Trying to Detect Soil Settlement Near the Viaduct with My Own Body

The state department of transportation is being cagey about what is happening to the soil. So I went down there to suss things out the old-fashioned way.

BY SYDNEY BROWNSTONE



KELLY O

DOING THE LOTUS POSITION Less than 200 feet from the viaduct. To the left is Seattle Public Utilities' GPS monitoring station.

Reaching the bottom of the tunnel boring machine's access pit certainly seemed like good news. Bertha has been stuck between Jackson and Main Streets—just 1,000 feet into its two-mile journey—since December of 2013. Washington State Department of Transportation administrators looked peppy and refreshed on February 9 when they shared news with the Seattle City Council that their contractor had poured 1,000 cubic yards of concrete into a cradle that would hold the broken parts of Bertha as workers got the machine out.

But “peppy and refreshed” can’t be how they really feel. The project continues to be plagued by uncertainty and mishaps. WSDOT still has not specified when Bertha might be able to start drilling again. The process of getting the machine out from behind a 20-foot

concrete wall is pretty complicated. If Bertha can’t bore its way through the pit’s wall, the contractor will have to go in from the *other* side, and workers will have to slide parts of the machine down specially lubricated rails. Then they’ll have to hoist those machine parts out with a giant crane, repair a broken main bearing and seal array, reattach those parts, and then fill the pit back up with soil.

And, as you’ve probably heard, on February 12, an incident occurred nowhere near the pit: Four workers were injured on a completely separate part of the tunneling project, when an elevator wall collapsed near the tunnel’s planned north portal.

And don’t forget the series of small heart attacks city and state officials had over settlement in Pioneer Square last fall. Bertha is not just drilling underground, she’s also drilling in a place that used to be underwater, and the

dewatering of the rescue pit, a probable cause of the settlement, will continue while Bertha gets repaired. While WSDOT has reported stability overall in nearby soil since last fall, both WSDOT and Seattle Public Utilities noted at that same city council meeting that there was one point that’s shown slow settlement since December. That point is right where Yesler Way meets Western Avenue.

This intersection is less than 200 feet from the Alaskan Way Viaduct. It’s a spot where the ground is *already* funky: Parts of the sidewalk on Yesler already look like old people’s lips after their dentures have been removed. Sidewalk slabs angle downward from the bases of buildings, revealing cracks along the edges.

How much the Western/Yesler intersection has settled is still up for debate. WSDOT told the city council that there’s a discrepancy

between the two agencies’ measurements. Both agree that *at least* a tenth of an inch has sunk, while WSDOT’s contractor continues to extract water from the tunneling machine’s rescue pit. But there seems to be some wiggle room for that figure. “We’re working with them to try to resolve the differences,” SPU spokesperson Andy Ryan told me over the phone.

None of this bodes well for a 100-year-old, 20-inch cast-iron water main running north to south beneath the intersection. According to a memorandum of agreement with the state that the city passed in 2011, the maximum uniform settlement allowed for that pipe is 0.92 inches. According to SPU’s measurements, it’s already sunk 1.16 inches since construction began—meaning that the level of settlement violates the earlier ordinance.

But what does all this mean for the viaduct? WSDOT announced on February 13 that a section of the viaduct south of Main Street had sunk another quarter inch, though it maintains that the viaduct is stable. Meanwhile, the Seattle Department of Transportation has hired its own consultants to review WSDOT’s work and measure viaduct safety. The next time we’ll hear something from those consultants, according to SDOT, is in the form of a Seattle City Council briefing next month, in early March.

Early March feels far away, and the public doesn’t have direct access to WSDOT’s, SDOT’s, or SPU’s data—other than what the agencies choose to share. Historically, the state hasn’t exactly been eager to share its data, even with city leaders. (And yet, after a state-city tiff over startling wording in a tunneling engineer’s report revealed in January, that’s supposed to change.)

So that’s how I found myself—me, myself—lying down on the sidewalk next to Seattle Public Utilities’ GPS monitoring station. I was trying to do my own informal survey of settlement, using nothing but my own body and the iHandy Level app on my iPhone. Maybe my chakras would feel particularly unaligned, I thought, and that would tell me something, since WSDOT, SDOT, and SPU aren’t telling me much.

I placed my backpack on the sidewalk next to the monitoring station on the northwest corner of the Western/Yesler intersection and assumed the lotus position. People said nothing as they politely navigated their bikes and children past my body. I changed positions and lay down. After about 10 minutes, I can’t say I detected any movement. The app didn’t, either.

For the record, I had made SPU aware of my plan before I went out. Andy Ryan, the SPU spokesperson, paused when I told him and said, “That oughta work.”

It didn’t. Guess we’ll have to wait for the official assessment. ■

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Driving on the Viaduct While Imagining It Collapsing

Is the Alaskan Way Viaduct Another Cypress Freeway Disaster Waiting to Happen?

BY KATHLEEN RICHARDS



THE CYPRESS STREET VIADUCT IN CALIFORNIA Forty-two people died here during a 1989 earthquake.

Ever since the Bay Area's Loma Prieta earthquake in 1989, I have had problems with overpasses. It hits me when I'm in my car, stopped at a light underneath one. The seconds feel like minutes. My heart starts beating faster. My hands get clammy. I stare at the light, willing it to change. In my anxious state, I imagine the massive concrete structure—covered with cars—falling down onto my car, flattening me in an instant. I try to think of a scenario in which I might survive: Could I gun it and narrowly escape the rubble? Could I somehow crouch down into a tiny slot of space and be pried out later? I know in reality neither of those situations would be likely. My death would be most likely. Or, at least, that's what I've told myself since I survived a massive earthquake.

I remember the day clearly. I was sitting at my family's kitchen table, doing my homework after school. My mother had just come home from the grocery store. That's when the shaking began—it was violent, angry, loud. It sounded like the whole world was being ripped apart, like life was ending.

We dove underneath the table. I screamed for it to stop. Eventually, it listened. When the shaking subsided, the chandelier kept swinging. We turned on the TV to see a section of the upper Bay Bridge had collapsed. We watched a car falling into a crack over and over. But the most terrifying devastation happened on another, much closer freeway, in West Oakland: A 1.25-mile piece of the Cypress Street Viaduct (aka the Cypress freeway) collapsed, killing 42 people. The images of the crumbled concrete looked unreal. The survivors included a 7-year-old boy trapped underneath his dead mother. Rescuers had to cut through his mother's body to get to him, and even then they had to amputate part of his leg to get him out of the wreckage.

That was more than 25 years ago. But that day continues to haunt me. I thought when

I moved out of California, I might be escaping this feeling of impending doom, but sure enough, it came rushing back to me as I was driving over the Alaskan Way Viaduct on a recent morning. It probably didn't help that I had just watched WSDOT's 2009 simulation video of what might happen to the antiquated structure in the event of a 7.0 magnitude earthquake. The image of the collapsed highway and surrounding devastation looked eerily familiar.

I drove over it on a Friday morning, when the city was shrouded in a thick fog. A sign at the entrance of Highway 99 promises—somewhat cruelly—that the tunnel project will replace the viaduct and “improve safety

The survivors of the Cypress freeway collapse included a 7-year-old boy trapped underneath his dead mother.

and mobility.” That's not reassuring when it's unclear when (or if) the tunnel project will ever come to fruition. As I made my way north on Highway 99 among a stream of cars, I thought about WSDOT's doomsday video, about Governor Chris Gregoire's insistence back in 2008 that the decrepit viaduct come down by 2012, and about the fact that the viaduct is sinking.

I also thought of the various assurances that have been made by public officials that the Alaskan Way Viaduct structure is “safe.” Before it fell down, public officials in California believed that the Cypress freeway was safe, too, according to Bob Bea, a professor emeritus of civil and environmental engineering at UC Berkeley, a cofounder of the Center for Catastrophic Risk Management, and a nationally recognized expert on forensic engineering. Bea says significant advancements in the field of engineering have been made since the 1989 Loma Prieta earthquake, and that these technological developments

indicate that “earthquakes happen more frequently and with greater intensities, that their effects on soft soils are very significant and can result in intensifying the earthquake motions, and that structures have to be designed, constructed, and maintained ‘properly’ if they are to be able to ‘safely’ withstand earthquakes,” he wrote in an e-mail.

The Alaskan Way and Cypress Street Viaducts share(d) commonalities: Both are/were old structures, have/had been weakened by time, and are/were considered technologically obsolete, according to Bea. “Both have/had important local soft soil conditions that can amplify earthquake and time effects,” he wrote. “Both are/were very important ‘life line’ transportation structures whose ‘safety’ requirements are greater than those of other ‘less risky’ public infrastructure systems.”

But here's the difference: what officials have decided to do about them.

In California, the Cypress freeway was torn down and replaced with a surface boulevard (the freeway to the Bay Bridge was rerouted). The same decision was made about the Embarcadero Freeway in San Francisco. Here, the idea of tearing down the viaduct and replacing it with surface improvements never gained enough traction.

So just how risky is using the Alaskan Way Viaduct now? While Bea says he doesn't have significant knowledge of the safety of the highway, he believes that “time has demonstrated that the bridge is ‘safe’ for ‘normal daily conditions.’ But, time has not demonstrated that the bridge is ‘safe’ for ‘unusual conditions’... like an intense earthquake... or a terrorist attack... or the long list of hazards that can ‘stress’ the bridge above its normal daily conditions.”

In other words, it's “safe”—until it isn't.

Of course, just like the Bay Area, the Pacific Northwest has its own impending “Big One” on the horizon. I just hope the Alaskan Way Viaduct isn't around when it hits. ■

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(2/20) Jonathan Moreno
The Father of Psychodrama

(2/20) University Book Store: David Axelrod with Steve Scher

(2/21) Saturday Family Concerts The Pop Ups

(2/22) Urban Poverty Forum
The New Debt

(2/23) Start School Later, Let Teens Sleep
Maida Lynn Chen, Catherine Darley, and Wendy Sue Swanson

(2/25) Women's Funding Alliance Kathy LeMay & Jacki Zehner
Leading with Philanthropy

(2/26) Gary Wenk
How Food Affects the Brain

(2/27) LUCO presents Park, Mendelssohn, & Sibelius

(2/28) PSSO presents Winter Concert

(3/1) Early Music Discovery: Mini-Masterworks: Tales from the Middle Ages

(3/1) Ahmadiyya Muslim Community presents: Understanding Khilafat & ISIS

(3/2) Marc Goodman
Combating Tomorrow's Cybercrimes

(3/3) Penny U
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(3/3) Liz Carlisle
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The Ugliest Walk in Seattle Is the Walk Under the Viaduct



KELLY O

I Swear to God, It's So Ugly, It Just Might Kill You

BY PAUL CONSTANT

The underside of the Alaskan Way Viaduct has always been its own ecosystem, totally distinct from the tourist-friendly waterfront to the west and the towers of glass to the east. It's always been a land of 24-hour darkness where Seattle's most unwanted and unseen citizens gather to rest, do business, and hide from the perpetual harassment they suffer on the streets. But construction on the waterfront tunnel and the seawall have transformed the pedestrian experience under the viaduct into a completely different kind of atmosphere.

Walking underneath the length of the viaduct from south to north, the first thing I notice—how could you not?—is a gigantic wall that stretches for blocks. This temporary wall, erected by construction crews, completely blocks the view of the water and somehow lends the under-viaduct an even more hopeless, isolating air. Rather than a covered outdoor space, it feels like you're in a dirty box tipped on its side. For almost the entirety of the two miles of walk-underable viaduct, the roar of construction equipment makes it impossible to carry on a conversation with anyone you're walking with, let alone hear someone on your phone. It makes the area's old creepy vibe even more nightmarish and aggressive.

Heading north, I'm struck by how difficult the viaduct is for pedestrians. At certain spots, the sidewalk simply comes to an end, leaving me in part-street/part-parking-spot no-man's-land. If a car were to hit me, no judge in the land would prosecute the driver. Near Yesler, homeless people have set up tents under the viaduct. It's a settlement, and a fairly well-established one, with some laundry hanging out to dry and a wheelchair packed up next to one of the giant concrete pillars.

A little farther north, by the ferry terminals, the viaduct normalizes into something similar to its old self. Chain-link fences appear, so sunlight reappears. Tourists wander around, clutching their purses warily, in search of a clear path to the Great Wheel through all the mayhem. People on bikes try to negotiate the streets without becoming wrapped around a dump truck's bumper. A FedEx truck chases after two people on Pronto bikes with terrified looks on their faces. Once you get past Pike Place Market, the viaduct reverts back toward the hopelessly seedy. One set of stairs is infested with a gigantic nest of rats screeching louder than the distant bulldozers. They're so brazen, these rats aren't even trying to hide from human eyes anymore.

My God, it's an ugly walk—clearly the ugliest walk in Seattle. Compare the 40-minute stroll beneath the viaduct with a similar distance around the southern tip of Lake Union and it feels not like two different cities, but two different continents. Last week, I was in South Lake Union, crossing Lake Union Park bridge, a beautiful pedestrian bridge that I've crossed on multiple occasions, is sealed off with chain-link fence and an apologetic sign explaining that the "bridge is closed while Seattle Parks and Recreation conducts a geotechnical examination to determine possible repairs" due to "the east buttment" of the bridge, which "has moved," rendering the bridge "no longer within acceptable structural tolerances."

This was a surprising sign in a city that at the same time still lets 110,000 cars onto the viaduct every day. I asked Joelle Hammerstad from Seattle Parks and Recreation for more information about the Lake Union Park bridge. She said that in October of 2014, Parks and Recreation staff noticed that the buttment "moved sideways" and they closed the bridge for an upcoming inspection "to complete a geotechnical assessment of the area to determine the reasons behind the movement and develop corrective measures."

The tiny bridge was constructed by Big R Bridge from Colorado, and it opened in 2008. When I asked whether Parks and Recreation would do anything to protect kayakers who float under the pedestrians on that bridge—I've kayaked under that bridge on multiple occasions—Hammerstad replied, "We will fabricate signs to hang from the bridge to warn kayakers. They will be installed by next week."

So you can understand my sense of disconnect standing underneath the viaduct at First and Battery, weighing the potential harm of a collapsing viaduct against the potential harm of a collapsing pedestrian bridge. It's hard, these days, to stare at the viaduct and not picture it crashing down to the ground. Sometimes, when traffic is roaring and construction cranes are doing their clumsy dance around what appears to be a crumbling pillar, it feels as though simply staring at the viaduct too hard could cause it to collapse. Why doesn't the city demonstrate the same concern for those wobbly tourists and frightened bicyclists and people living in tents that it demonstrates for kayakers on South Lake Union? How is it that a bridge that could kill 20 people is considered by the City of Seattle to be a greater hazard than one that could kill hundreds or thousands? ■

Are You There Immanuel Kant? It's Me, Bertha

Here's What the Dead German Philosopher Would Say About That Drill Stuck Under Seattle's Waterfront

BY PAUL L. FRANCO

I'm a philosopher whose field is the history of philosophy. As a professor at the University of Washington, I spend some of my time thinking about the 18th-century German philosopher Immanuel Kant, widely considered one of history's greatest geniuses. Off the clock, I spend time following news stories about Bertha, the currently indisposed, custom-built tunnel-boring machine (world's largest: 57 feet!) that Seattle enlisted as part of the tunnel project to replace the Alaskan Way Viaduct.

At first blush, Kant and Bertha appear unrelated. While Kant offered a devastating critique of all previous philosophers before him, he said nothing about giant drills. And while Kant modestly thought that future philosophers had to contend with his *revolutionary synthesis* of all philosophical traditions, he understandably remained silent on super-expensive transportation project boondoggles. But what Kant never could have known is that Bertha's failures actually provide insights into the four questions at the center of Kant's philosophy. Here's what those questions are and how they relate to Bertha.



1. What can we know?

What Kant tells us:

For Kant, everything we know is confined to the *human standpoint*; we can only know about the world as filtered through our minds. Knowing is *perspective-dependent*.

What Bertha tells us:

To date, Bertha's managed slightly more than 1,000 feet of the 9,270 feet it is tasked with digging, so about 11 percent of the project is complete, right? It's not that simple. From the perspective of state officials, the tunnel project was never just about *digging a tunnel*. The tunnel's entrances, its internal rings, and roadways into the tunnel are built, so according to them, really 70 percent of the project is complete. State officials are really pushing the limits of Kant's claim that knowing is *perspective-dependent*. To get my meaning, take this piece I'm writing at this moment. From the perspective of listing the four questions at the center of Kant's philosophy, I'm really only a quarter finished at this point. But from the perspective that understands writing an article involves more than just actually writing an article—you must gather information, brew some tea, open new documents on the computer—I'm almost done!

2. What ought we to do?

What Kant tells us:

Kant proposes that when faced with *moral dilemmas*, we ought to *only act on principles we'd be willing to make into universal laws*.

Should I spend Saturday playing catch and drinking beers in Volunteer Park or buckle down and read the latest book about an obscure passage in Kant? Consider a world in which it's a universal law that people never work to develop their talents because there are always games and drinks they could be enjoying. Such a world would have no music, no art, and no philosophy. Thus, I have a moral duty to hit the books.

What Bertha tells us:

Imagine that the principle behind calls to abandon Bertha is followed universally: Give up on all projects every time those projects experience setbacks or there exists the possibility of future problems. Now ask: Would you want to live in a world in which people abandoned projects that quickly? Would such a world even *have* cars? If you asked Kant, he would say our moral duty is clear: We have to see the tunnel project through to completion.

3. What can we hope?

What Kant tells us:

For Kant, hope is irrational only if it's for things we can be certain are *metaphysically impossible*. We can't rationally hope, say, to square the circle. But we can rationally hope that fulfilling our moral duties as human beings will grant us happiness in our lifetime.

What Bertha tells us:

The rescue operation designed to get Bertha operational doesn't involve something metaphysically impossible. Improbable, maybe, but not impossible. The engineers have plans, a massive crane, and a non-Bertha-dug hole needed to get Bertha back on track. The engineers just need things to go exactly right. And it's at least not metaphysically impossible that, going forward, everything goes according to plan.

4. What is a human?

What Kant tells us:

Kant tells us that humans are *rational agents* with the *radical freedom* necessary to set and pursue any metaphysically possible goal.

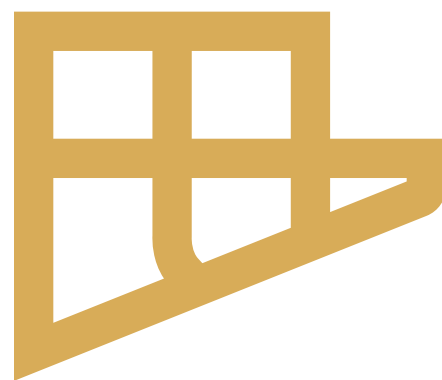
What Bertha tells us:

Bertha tells us that despite having the rational capacity to set metaphysically possible, cost-effective goals to address the myriad problems posed by our extant transportation infrastructure and the radical freedom to adopt means necessary to achieve those goals, humans will still try to solve their problems by digging a *big hole* with a *big drill*. That's just what humans do. ■

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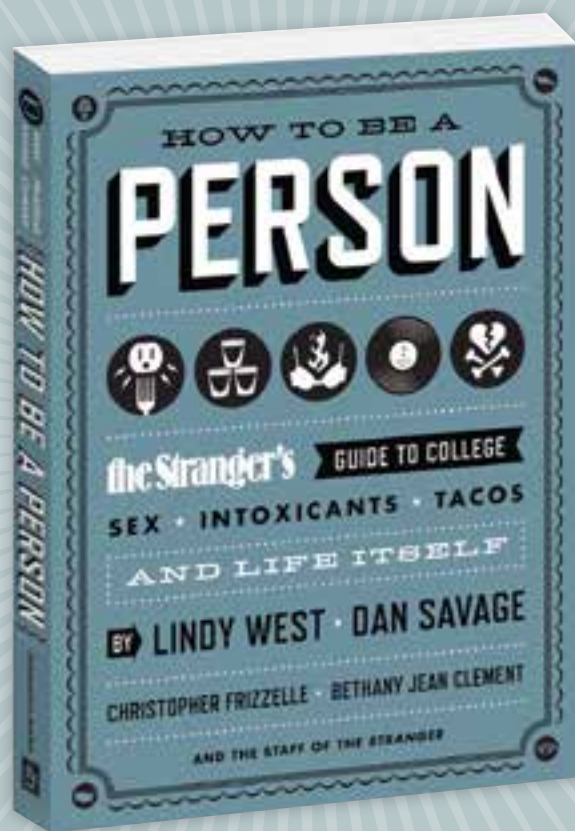


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To Test the Viaduct's Sturdiness, I Rode a Bus on It and Jumped Up and Down

BY ANSEL HERZ

On a clear weekday morning, I boarded the 113 bus, which runs from White Center into downtown Seattle, and sat down near the back as the bus merged into Georgetown traffic. The dozen or so occupants near the front were quiet and sleepy-looking. Little did they know what I was about to do. I imagined the scenarios that would make this a killer story. If I jumped and slammed my feet back down into the floor of the bus with punishing force, might the viaduct tremble? Would a hairline fracture creep across one of the highway's support pillars? Would that wake leaders up to the urgent need to just shut this thing down already? Or would the entire edifice instantly tumble down, sending our bus crashing into the waterfront Ferris wheel?

The viaduct was damaged in the 2001 Nisqually earthquake, and we've heard every year since then about the need to tear it down. The state's own video simulation shows that if a 7.0 earthquake occurred today, the top level of the viaduct would break off and fall onto the level below. The bus was on the top level; at least we would not be crushed. Maybe we'd survive, stagger outside, and search frantically for survivors from the lower levels.

With all the heaviness of my five-foot-nine-inch, 150-pound frame, I stood in the aisle and jumped right as we were passing the Bertha excavation pit. Midair, I caught a glimpse of something I wasn't expecting to see: a Honey Bucket porta-potty suspended high above the ground. It was being lowered into the pit by a crane. I landed. We kept



KELLY O

ANSEL IN MIDAIR *On the viaduct.*

rumbling along. Then I sat back down.

Nothing happened that I know of, except I learned where tunnel workers shit.

Using computer models, the mathematician Edward Lorenz coined the term "butterfly effect" in 1972 to describe a phenomenon in chaos theory wherein the flapping of a butterfly's wings can trigger a cascade of tiny changes that lead to larger ones, like tornadoes. I do wonder what Lorenz would say about my jump. I also wonder if my jump set off a chain reaction that led to the crane jostling the porta-potty ever so slightly, making for a messier tunnel pit entrance than was planned—I couldn't really see. We'd already passed it. ■

The View of the Viaduct from the OK Hotel

What Is It Like to Live 12 Feet from a Roaring Highway?

BY BRENDAN KILEY

Artist Scotty Rickard lives so close to Seattle's viaduct that sometimes he fantasizes about jumping out of his window and trying to grab on to it, action-movie-style. "It would have to be a pretty far jump," he says from the third floor of the OK Hotel, guessing the giant concrete monolith is about 12 feet away. "But I bet a person could do it." (The current world record for the long jump is 29 feet, 4.5 inches.)

Rickard, who played guitar in the Lashes, has lived at the OK Hotel for three years. This is the former home of the legendary rock club where Nirvana supposedly first performed "Smells Like Teen Spirit." Rickard has gotten used to traffic rumbling by at all hours. "Before I moved here, I always said I was going to get a viaduct tattoo," he says, smiling. "I like it. It's a buddy. There's a little clink in the road that makes this nice, consistent sound." A big truck growls by and we listen to the quick *clink-clink* of its tires rolling over a metal joint. When traffic is particularly heavy, Rickard says the reception on his TV and his phone get scrambled.

He has an up-close view of the moss grow-

ing on the side of the decades-old structure, along with the imprinted grain of the plywood that was used when the concrete was first poured. Sometimes, little chunks fly off and crack his windows. (The apartment building has installed an additional layer of what looks like a thick plastic outer window to protect the glass.) He says he wouldn't mind having a clear view of Puget Sound, but he's certain that if the viaduct comes down, he and the rest of the artists in the OK Hotel will get kicked out. "This will be prime real estate," he says. "Now it's a Section 8 zone." After watching the demolition of portions of the viaduct further south, he doubts his building would survive the process. "It was the most violent thing I've never seen," he says. "They got a big fucking jackhammer and just pounded on it—like the way a caveman would think about taking something down."

Residents of the OK Hotel wouldn't be the only people displaced by a viaduct demolition. More than a dozen men used to sleep on the ground below Rickard's window before the construction began, he says, but only a few still do. "There's one guy who sleeps against the viaduct every night. Leaning against it, every single night—if he wasn't there, I'd be worried about him."

For now, Rickard's westward-facing windows get good sunsets despite the concrete monument just outside. He can see where Bertha is stuck. Transportation officials have given up on predicting when it might start chewing away at the earth again. "It'll never get done," Rickard says. If he's right, that will be good news—at least for him and the other artists at the OK Hotel. ■

Why It's So Cold Between the Viaduct and the Waterfront

I'm Not Talking About the Coldness of Construction Machinery—the Ground Itself Is Literally Freezing

BY CHARLES MUDEDE



CONSTRUCTION ON THE SEAWALL PROJECT *Right next to the viaduct.*

The first thing that came to my mind while walking the length of the waterfront between the viaduct and Elliott Bay the other day was the Department of Homeland Security terror drill that happened in Sodo in 2003. The theater of post-9/11 mayhem on the streets of Seattle, with bloody bodies, burning buses, bashed cars, and emergency professionals in protective gear that made them look like spacemen among the ruins of a dirty-bombed city—those images blend in effortlessly with the mayhem on the waterfront right now. Not only is there Bertha and all that surrounds it, there is also the Elliott Bay Seawall Project simultaneously under way, the \$330 million replacement of our 100-year-old seawall. Our old seawall was made of landfill, concrete, and the remains of 20,000 trees, and the project right now appears as debris of tree trunks, muddy pools of water, concrete rubble, and rising dust. This is a moment when the productive activities of construction resemble the chaos of destruction.

And as you walk between the seawall construction site and what is effectively the ghost of the Alaskan Way Viaduct (it has no future to speak of), you come across tourists who are unable to reach the ice cream shops and fish-and-chips places on the piers, some of which are closed during this stage (especially those between the Seattle Ferry Terminal and Pier 57). You and the tourists stand transfixed by the movement of heavy-duty vehicles. It is, after all, something fun to watch. Humans doing their civil thing.

It's also unusually cold down here, and it's not because you're on the waterfront. It's not the wind over the bay. There is another very good reason for the coldness. A part of the soil has been frozen solid by large machines that hum inside of white containers, on either side of which extend pipes with ice-capped sections that plunge into the earth. What is this all about? Why and how is the ground being frozen? The answer, oddly enough, begins in 1945 with the mushroom cloud that rose over Nagasaki. Stay with me: The plutonium used in that world-historical explosion was manufactured at the Hanford Site, a production facility in Washington State that went into operation in 1943 and was fully decommissioned in 1987 (its reactors are now entombed like the pharaohs of the atomic age). Hanford Site contains 54 million gallons of

radioactive waste that threatens to poison the life of the great Columbia River that once cooled its reactors. In the early 1990s, Ron Krieg, a Washington researcher and entrepreneur, held seven patents of technologies that concerned the management and containment of nuclear waste. One of these technologies involved freezing the ground beneath the deteriorating tanks that contain radioactive waste. Nothing came of this idea, but Larry Applegate, a construction manager by profession, helped transfer Krieg's ground-freezing technology to the civil construction market. In 1998, the company SoilFreeze was born and began the curious business of freezing the earth for companies that build the world we humans live in.

Why do they need to freeze the ground along the Seattle waterfront? As Applegate, who is now president of the Seattle-based company, explained to me over the phone, freezing the ground provides a temporary solid wall to deal with water. "People always think of the water in the bay," explained Applegate, "but there is also water in the land. And as you have to block water from the bay, you have to block water from the land. By freezing the ground, we create that wall, a wall of ice."

And what are the advantages of dealing with groundwater in this way? "For one, it's environmentally friendly. Once the construction is done, nothing has changed. Everything is the same as before. No impact." They turn off the machines, and the ground thaws. "Also, if you don't do it this way, then you have to mechanically pump out the water, and what that does is it basically dries the ground. This dryness compromises the stability of nearby structures... What happens is this: The water in the ground adds weight to it [the ground], and the loss of water is also a loss of that weight. Bertha is using pumps and so is having this kind of problem with structures near the site."

The wall of ice goes down 35 feet. The tourists along the waterfront are actually standing on a wall of frozen soil as they look at the workers in the hard hats, the piers beyond the exposed seawall, the Great Wheel, which is open during the construction, the silently magnificent waters of the bay, and the cargo ships, which on the day I visited the waterfront area were covered in a mist that rolled down from West Seattle. ■

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Remember Those
People Who Wanted to
Turn the Viaduct into
an Elevated Park?

They're Still Trying to Do That

BY HEIDI GROOVER

When no one in this city can agree on what to do about Bertha, or the tunnel, or cost overruns, there's a certain solace in standing in the shadow of the Alaskan Way Viaduct and staring into a truth we all know: That thing has to come down.

In Kate Martin's Fremont living room, not even that is certain.

On a long wooden table littered with rulers and pencils, Martin and Melissa Beams show off a still-unfinished scale model of a new viaduct in the same downtown spot as the old, crumbling one. They're mulling over the shape of the columns holding a park made of foam board. There's a pencil-drawn street and mismatched Matchbox cars. They arrange little pieces of artificial moss on top to show how plants could drape over the edges of a park elevated above the city. A tiny cardboard human stands below, illustrating the sheer scale of the thing. A toy ambulance acts as a make-believe food truck.

Martin and Beams are part of a group called Park My Viaduct, a campaign so hung up on the viaduct—more precisely, the view of Seattle from atop the viaduct, which Martin says Seattleites are “addicted to”—that the group wants to save the structure or build something similar in its place. According to their vision, the space would be home to an elevated pedestrians-and-bikes-only park, like the High Line in New York or the Promenade plantée in Paris. The group (which also includes Elizabeth Campbell, who ran last year's ill-fated campaign to spend \$2 million a year studying the possibility of building a monorail) is now studying various options for the project. Soon, they'll release their favored one—likely what amounts to a new, smaller viaduct—and consider filing a citizen initiative.

“It's a personal-possession kind of feeling for people,” Martin says of the view from the viaduct. “That structure has been there for over 60 years, so it's been generation after generation after generation enjoying that view from there. I think it's pretty deep-seated.”

Beams remembers driving into Seattle on the viaduct at 4 a.m. when she first moved to the city, looking out in awe at a sparkling skyline. She climbed Mount Rainier in 2006, and the viaduct has a view of the mountain she says she doesn't get anywhere else. “You have a weird direct connection,” she says, “almost feeling like you can touch it.”

Their fantasy park is clearly an overly nostalgic effort to save a piece of the way the city has always been. The problem: It's too damn late.

The city already has a plan for the wa-

terfront, including green space connecting Pike Place Market to the waterfront near the aquarium. The area between the market and the waterfront will offer views from the same height as the current viaduct, according to the city. Marshall Foster, director of the city's Office of the Waterfront, says the city has spent “tens of millions of dollars” designing that plan and beginning work on the seawall, utilities, and drainage in the area to prepare for it.

“It's not that this isn't a great idea,” he says. “It's that it's a very late idea and one that we thought carefully about and decided is not best for the public.”

A study commissioned back in 2008 wrote off the idea as too difficult to access for emergency services. An elevated park would be “disconnected from the street and the surrounding city,” “pose public safety issues,” and be “difficult to access,” reads the report from a design firm hired by the city.

“Great parks are not perched like tables in the middle of the air,” says Cary Moon, who founded the People's Waterfront Coalition, which advocated for tearing down the viaduct



JOSHUA BOULET

IT'S NOT GONNA HAPPEN, GUYS The viaduct is no High Line.

and replacing it with surface-street and transit improvements instead of an underground tunnel. “All of the goals they're trying to accomplish are already accomplished more elegantly and gracefully in the [city's] plan.”

Bigger than that, Foster says, the fantastical nostalgia of keeping the viaduct as a park clashes with the city's vision for itself.

“Do we want to reach out and reconnect to that waterfront and the history of the place at the street level,” he says, “or do we want to loom above it?”

But Martin's group is undeterred. They're funding their feasibility study with a \$5,000 donation from developer Martin Selig, and, while they're reluctant to try an initiative on this year's ballot, Martin says it's not off the table. Where others might see bigger tunnel-related problems to pay attention to instead, they see opportunity.

“It was missed,” Martin says. “It's the perfect time to go take another look at it.” ■

Advice to the Viaduct from Other Seattle Landmarks



Advice from the Space Needle

I'd just like to say how sorry I am that you're having such a hard time, kiddo. If it's any consolation, there was a time when I was rather unpopular myself. I know it may be hard to believe now that I'm Mr. Seattle or whatever, but there was a long period when I was basically a punch line: "Why does Seattle have so many junkie musicians? There's a 600-foot needle in the middle of downtown!"—that sort of thing. But one thing you've gotta remember: This town may hate you now, but there's nothing Seattle loves more than hating things. And when they hate you long enough, it turns into love. Don't believe me? Ask the Seahawks. Just stay where you are, if you can. Don't sink another inch. Stand your ground. Sooner or later, they'll build a park around you. Also, I think a restaurant would look great on top. Needle out.

Advice from the Risen Ghost of the Kingdome

See you soon!



Advice from the Seattle Public Library

"And on the pedestal, these words appear: 'My name is Ozymandias, King of Kings; Look on my Works, ye Mighty, and despair!' Nothing beside remains. Round the decay Of that colossal Wreck, boundless and bare The lone and level sands stretch far away." LOL.

Advice from the Fremont Troll

GRRRRRAAAAAAGH! BERTHA NOT DIG! ME DIG! MAAAAHHHHHH!

Advice from the P-I Globe

Sorry, but I don't feel sorry for you. Some of us used to be the masthead for the biggest daily newspaper in the city, a symbol of media prosperity, and then BAM—the internet, the new economy, blah-blah-blah diarrhea. Now I just sit here watching the sun rise and set, while cars zoom by full of Amazon employees asking each other, "What's in the P-I? What does 'P-I' even mean? Is it an irrational number?" Ha-ha. I hope they drive-text themselves into the goddamn bay! ■



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FEB 18

Jeanine Walker — THEATER/BOOKS

The Furnace reading series—slogan: “One writer. One story. **Read to completion (with vigor).**”—brings local authors to Hollow Earth Radio. It’s an idea that meets right at the junction of radio and literary performance; the readings are performed live and accompanied by **music and sound effects**. Tonight’s reader is Jeanine Walker, who you may know as the host of the popular Cheap Beer and Prose reading



series. She’ll be **performing a “verbatim play”** about corporate diners and being unable to shake the feeling that you’re a fictional character. (*Hollow Earth Radio*, 2018 E Union St, thefurnaceseattle.wordpress.com, 7 pm, free) **PAUL CONSTANT**

THU
FEB 19

Colleen Green — MUSIC



You have two chances to catch LA’s Colleen Green tonight, but if your bedtime is early and/or you’re not 21 enough to make it to the Sunset show, you should definitely hit her **Sonic Boom in-store performance**. Usually playing solo guitar backed by simple drum-machine beats, Ms. Green writes **seriously catchy poppy stoner jams** on subjects like television, boys, being

alone, being normal (or wishing you could be), and growing up. Speaking of, you’ll want to pick up her new album, *I Want to Grow Up*, out February 24 on Hardly Art Records. (*Sonic Boom Records*, 2209 NW Market St, sonicboomrecords.com, 6 pm, free, all ages) **EMILY NOKES**

FRI
FEB 20

David Axelrod

BOOKS/POLITICS

David Axelrod is a **political mother-fucking genius**. He was one of Barack Obama’s most trusted political consultants back in the 2008 presidential campaign, and he’s been a brilliant adviser to the president ever since. Axelrod has the sharp eye (and rumpled wardrobe) of a newspaperman, the **progressive chops of a true-blue liberal**, and the canny pragmatism (and biting wit) of a political savant. In this rare Seattle appearance, Axelrod will discuss his new autobiography, *Believer*, onstage with Town Hall scholar-in-residence Steve Scher. Political junkies simply **can’t afford to miss** this one. (*Town Hall*, 1119 Eighth Ave, townhallseattle.org, 7:30 pm, \$38.05 [includes book]) **PAUL CONSTANT**

Pharmakon — MUSIC



Pharmakon (Margaret Chardiet) is the current **golden girl of noise music**, and this time the hype is justified. Her two albums—*Abandon* and *Bestial Burden*—present **existential sonic ordeals** that trigger more nuanced emotions than the usual shock and awe experienced from noise artists. Pharmakon’s music stands out for its wizardly control of dynamics, texture, and tension—and for Chardiet’s screams, which make Sam Kinison’s sound demure.

Check out “**Crawling on Bruised Knees**,” which exemplifies Pharmakon’s Throbbing Gristle-esque mastery of audio terror. (*Kremwerk*, 1809 Minor Ave, kremwerk.com, 9 pm, \$12 adv/\$16 DOS, 21+) **DAVE SEGAL**

SAT
FEB 21

‘The Devils’ — FILM



When Warner Bros. first screened director Ken Russell’s 1971 film *The Devils*, **I bet they shit a brick**. Russell, along with set designer Derek Jarman and actors Oliver Reed and Vanessa Redgrave, created the most controversial movie about religious

hysteria the world had ever seen. Warner refused to release *The Devils* until a scene called “**The Rape of Christ**” was cut. Even then, the film was rated X. Do yourself a favor and watch “The Devils Censored Scene” on YouTube before you go. If that **naked nun orgy** is too much for you, you better just stay home. (*Grand Illusion*, 1403 NE 50th St, grandillusioncinema.org, 9 pm, \$9, Feb 20–21) **KELLY O**

SUN
FEB 22

Childbirth — MUSIC



Local pop-punk supergroup Childbirth’s “**I Only Fucked You as a Joke**” remains the definitive bad-sex song of the ‘10s, a hands-in-the-air anthem for the millennials’ milieu of ill-defined relationships, **ambiguously ironic Tinder dates**, and hilariously low-stakes hookups. Even better, they’ve got a small yet potent arsenal of like-minded numbers, from the knotty “How Do Girls Even Do It?” to the barreling and empathy-inducing “Menopause.” Tonight, these **poets of the**

modern condition will be supported by bratty Los Angelenos Slutever, lo-fidelity fireball Lisa Prank, and grunge revivalists Sharkie. (*Narwhal*, 1118 E Pike St, unicornseattle.com, 9 pm, \$8, 21+) **KYLE FLECK**

MON
FEB 23

Go Out to Dinner — CHOW

It used to be industry standard that restaurants were closed for business on Monday nights. **This seems to be changing**, though, as more and more places opt to serve dinner on what is typically a slower night of the week. Monday night is a great time to check out **all those new restaurants** on Capitol Hill that you have to wait in line for on the weekend. Other benefits: more attentive service, street parking, and the feeling that you’re breaking some kind of rule and **extending your weekend**. (*Lark*, 952 E Seneca St, 323-5275; *Single Shot*, 611 Summit Ave E, 420-2238; *Stateside*, 300 E Pike St, 557-7273; *Trove*, 500 E Pike St, 457-4622) **ANGELA GARBES**

TUE
FEB 24

‘Mr. Smith Goes to Washington’ — FILM



The last film in **SIFF’s Capra Restored series** is the best one. *Mr. Smith Goes to Washington* is the bighearted story of an idealistic young politician (James Stewart) who wanders into Congress only to learn that the grift is on. *Mr. Smith* probably isn’t as earnest as you recall—Capra and Stewart don’t ignore **Washington’s pervasive smarm**—but it is just as moving. It features the only filibuster scene in cinematic

history that regularly **moves viewers to tears of joy**. In these Teabaggy times, we need *Mr. Smith* now more than ever. (*SIFF Cinema Uptown*, 511 Queen Anne Ave N, siff.net, 7 pm, \$12/\$7 SIFF members) **PAUL CONSTANT**

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Photo: Catherine Anstett



ARTS

Drag queens...below Opera diva...28 Slutever...28



RE-BAR Not pictured: Kurt Cobain, Krist Novoselic, and Dave Grohl puking on the sidewalk after being kicked out of their record-release party. KELLY O

Re-bar at 25

Transgressive Performance, Dance-Floor-Packing
DJs, and Kicking Nirvana Out of Their Own Party

BY DAVID SCHMADER

Last weekend, the beloved Seattle bar/nightclub/theater space Re-bar commemorated its 25th anniversary with a series of celebratory burlesque performances, game shows, and DJ nights.

This provides us with a perfect opportunity to stroll down Re-bar Memory Lane, with the type of cherished-memory-collection that's all too often inspired by a venue's demise. Thankfully, Re-bar is alive and kicking.

David Schmader

I'll go first! My history with Re-bar is extensive: In the 1990s, Re-bar produced three of my solo plays (*Letter to Axl*, *Exploring Whoring*, and *Straight*), but before that, it was my first favorite place in Seattle. I arrived here in the summer of 1991, when Re-bar's Thursday night Queer Disco with MC Queen Lucky brought weekly lines around the block and an insanely infectious party inside. I was still a semi-closeted gay hatchling, and Re-bar was the first place another dude asked me to dance. It was also the first place I encountered queer culture—from the bar's early promotional stickers placing Ernie Bushmiller's Sluggo and Nancy in same-sex pairs to Greek Active's queer recontextualizations of Shakespeare—that spoke directly to me. The place was ridiculously fertile with creativity. Early on, I remember being handed a flyer by the sweet, shy guy who worked the bar, advertising his own upcoming drag show. This guy had never given off a single whiff of being interested in drag, or of being a performer, and

I attended the show braced for perhaps the drag equivalent of my cousin playing a song he wrote on guitar. Instead, I had my mind blown by one of the earliest shows by Dina Martina. The place remains full of brilliant surprises. I am forever in its debt.

Riz Rollins, DJ, KEXP's *Expansions*

If I can remember it, I went to Re-bar the second week it opened. I had been to the spot when it was the Axel Rock and S and enjoyed those incarnations, but when I got to Re-bar, I remember thinking, "I'm not a DJ, but if I were, THIS is where I would want to do it." Mind you, I really wasn't a DJ and I didn't think I wanted to be one. It was NOT my aspiration. I was content to manage a record store, content in the present with no thought of the future. Until one day, Paula Sjunneson aka The Swedish Housewife came in the store and said, "I'm doing this new night at a new club called Re-bar. It's on Sunday and I'm looking for a DJ. I've been doing the acid house night at the Vogue, but I'm sick of it. I want to do a night where we play black music—hiphop, R&B, funk, that type of thing. And I'd like you to be the DJ."

I did... for the next 20 YEARS. Re-bar has been my home and inspiration, my classroom and study, my experiment, my church. Some of my best friends in life come from there. Re-bar gave my name a name, my face a face. And even after all these years, one of my favorite achievements is to be a member of this family.

Terry Miller, aka TROUBLE, DJ

There was a guy who used to be at Re-bar every Thursday for disco night. No one was offered the job of go-go, but this guy thought it was his job, no, his god-given right, to get up on the speakers, take off most of his clothes, and shake his scrawny body and stringy hair in time to the music. Every week. He was amazing. MC Queen Lucky, the genius behind disco night, is still at the top of my all-time favorite Seattle DJs.

There was a group of friends I went out with every Friday night to hear funk, acid jazz, and soul. I would get heavily stoned and groove all night to Riz and company. This was more than 20 years ago. I'm still friends with all of these people today.

Five years into the bar's existence, I walked up to one of my drag queen acquaintances (Ginger Vitus) to say hi. He immediately introduced me to a guy who said he liked my lips. We wound up making out in the bathroom. I am still with that random hookup to this day.

I used to go see theater produced by that guy in Re-bar: *Macbeth*, *King John*, *Saint Joan*. I hated live theater and didn't like actors much either, so I never talked to anyone. For some reason, a rumor went around Greek Active that I was French. Dan Savage's French boyfriend. The first time someone actually heard me speak, they gasped. I'm still ignoring actors. Dan is still doing theater when he can.

Charles Smith, theater artist

At Re-bar, if your shows were successful, they could run much longer than at any other fringe or Equity theater in town. The first two shows I did there in 1993 both ran for nine weeks each. I was in the second play done at Re-bar (*The Importance of Being Earnest*), and even though many actors in town made fun of me for doing a play in a bar with a bunch of drag queens, within a year, everyone wanted to perform at Re-bar, and I haven't had to audition for any show I've been

in since.

Best Re-bar memory: meeting a guy on the dance floor at about 11 p.m. one Sunday and making out with him as we "danced" until closing (then I took him home). Worst Re-bar memory: Dan Savage drunkenly screaming the entire score to *The Pajama Game* in my one good ear on a Thursday night (he'd had half a beer).

Sarah Rudinoff, theater artist

I spent a year of my life in the building playing Yitzhak in *Hedwig and the Angry Inch* in 2000 with Nick Garrison. We were the first regional production of the show, and no one really knew the play. We would change in the poolroom, and I would put my beard on every night on my tiptoes in a small mirror above Steve's desk. During one of our last shows, I was at the closing moment on my knees, and I took a deep breath to sing my last note and swallowed my wool soul patch—it got stuck in my throat. I ran through the poolroom and the office into the handicap-accessible bathroom, stuck my finger down my throat, threw up the hair ball, then ran back on stage and finished the song. Performing at Re-bar always allowed for disasters to become a part of the show.

Perhaps the most enduring Re-bar story involves Sub Pop and Nirvana, who threw their Nevermind release party at the bar in 1991. Former Re-bar owner Steve Wells "remembers like it was last night."

Steve Wells

Something most people today can't even imagine about the Washington State Liquor Control Board in the late 1980s and early '90s: Getting a license to sell beer and wine, let alone "spirits," was a very difficult process. Maintaining that license could be even more difficult. Especially downtown. New clubs, especially gay clubs or any clubs that played "black" music, were under the microscope.

In 1991, Re-bar became very popular, and naturally then attracted unwarranted attention from the WSLCB agents. On busy nights, and sometimes just around 1:30 a.m., even on slow nights, they would often park their cars across the street, watching the front door, and would make sweeps through the bar, checking IDs, usually in a very confrontational manner.

That's the "background" story.

In the meantime, Seattle bands were really taking off, and it was a point of honor for Sub Pop to have Nirvana's record-release party for *Nevermind* at Re-bar.

Sub Pop did a great job of promoting the party, and bought a couple of kegs of beer. Bruce Pavitt, co-owner of Sub Pop, was on the decks, spinning disco, funk, etc. Everything went great for about two hours, but then I noticed that Kurt, Krist, Dave, and others kept going up into the DJ booth, and they were obviously getting drunker and drunker... way more than they could on beer.

Then the free beer ran out, and things started to get kinda rowdy. Then we noticed the WSLCB's cars had pulled up into the parking lot across the street, headlights on, pointed at the front door.

I got scared, climbed up into the DJ booth, and found Bruce and his buddies chugging on a half gallon of, I think, Jack Daniel's—the large size bottle that is known as a "handle," 'cause it has one. Empty bottles littered the floor. Frankly, I would have liked to join in, but all this activity forced me to become an uptight queen.

Suddenly, Kurt, Krist, and maybe Dave started a food fight. I guess I freaked about the whole situation, rounded them up, including Bruce, and with the help of the door-men, got them out of the door just in time for them all to barf on the curb. Soon after, the WSLCB guys approached with their ►

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BILL COOPER

STEPHANIE BLYTHE *Star of Seattle Opera's Semele and object of worship.*

◀ flashlights and I then declared the party was “OVER,” turned up the lights, and told everyone to leave, making me out to be a total asshole with the crowd. Oh, well.

That's how I remember it. And to this day, I love them all. ■

OPERA

The Problem with Diva Worship

My Embarrassing Encounter with Stephanie Blythe, Star of Seattle Opera's *Semele*

BY REBECCA BROWN

This is my embarrassing Stephanie Blythe story.

A couple years ago, my wife, Chris, and I went to New York to see Mary Zimmerman's production of *Armida* at the Met. Renée Fleming was singing. As we were walking across the plaza to Lincoln Center, we saw coming toward us, flanked by two classily dressed females, the great opera diva whose fan I am, Stephanie Blythe. I went up to Stephanie Blythe and said, “Excuse me, are you Stephanie Blythe?” and she said, really slow and low, “Yeeeeeees,” and I said, “I worship you.” She arched her eyebrow a quarter of a millionth of a millimeter and burred, “Oh, don't do that.”

This was both the sexiest and the most dismissive thing I have ever heard in my life. My mouth dropped open and I was dumb. But then I started babbling. My wife, fortunately, said something gracious to Miss Blythe and her companions and then steered the two of us away to get our tickets. A few minutes later, on the stairs, we saw Miss Blythe and her lady friends and they were laughing.

Or that's how I remembered it.

I read this first paragraph to Chris, and she said, “Yeah... except that last part; they weren't laughing.”

“They were! I remember them laughing.”

“No,” Chris assured me, “They weren't. They didn't notice us...”

Had I been so mortified by myself, I had to make it even worse in my remembering? What is it about meeting someone great, or famous, or you admire a lot or have a brain- or heart-crush on that turns you into an idiot? Why does proximity to greatness reduce us to what is worst in us?

The next production at Seattle Opera is

Handel's *Semele*, an 18th-century oratorio or opera (depends on whom you ask) based on a story from Greek mythology. *Semele* is a human girl who falls in love with a god, Jupiter. Jupiter, though married, messes around with *Semele*. Jupiter's wife, Juno, the Goddess of Marriage, is so pissed at Jupiter and his philandering that she burns his puny human girlfriend into ash. Stephanie Blythe plays the goddess.

The word “diva” is Italian for “goddess,” and human culture is full of humans who, if they try to approach the divine too closely, get burned (though not always literally). You're supposed to behave reverently when you want to meet with a being who is supreme. The Scarecrow and Tin Man and Cowardly

Lion and Dorothy were washed and freshly clothed before they met the Wizard. Moses took off his shoes before G-d. To meet what is higher than you, you must acknowledge the need and lowness of yourself. Some gods require a sacrifice, but sometimes they come down, not just like tramping Jupiter, but to inspire us in forms we can approach.

It's fitting, then, that the production team of *Semele* draws from contemporary pop culture. Costume designer Vita Tzykun has worked with Lady Gaga, and one of the costumes for this production allows a nymph to emerge from a giant clamshell. Handel might not have expected such kitsch, but he might've thought he sort of deserved it. After having written three oratorios in the early 1740s on Jewish/Christian subjects (one of which was *The Messiah*) that were performed at the Theatre Royal in Convent Garden, Handel tried to pass *Semele* off as an oratorio appropriate for the Lenten concert season. *Semele* was a sort-of oratorio-ish (recitative heavy and slight on the real), but really it was more of an opera (particular, pagan, human). It was also overtly sexy. After the initial performances, Handel (in whose London apartment Jimi Hendrix would later live!) had to take out some of the sex. Seattle Opera's nymph in a clamshell is a nice nod to the opera's long-lost tawdriness.

Opera is about the imagination, about allowing yourself to fantasize, for at least a little while, that your puny life is bigger than it is. The characters onstage are bigger than you, but for a while you get to see them and be with them. They love

more and hate more and suffer more and triumph more; they're truer to all their principles and truer to themselves. You go there and you listen to human noise, unamplified voices that somehow are bigger than merely human, as if for a while the gods came down and acted like they were you. ■

PREVIEW

Semele

Seattle Opera
at McCaw Hall
Feb 21–March 7

THE HIGH LIST

RECOMMENDED EVENTS FOR STONERS
BY EMILY NOKES

Budtender's Ball

MUSIC Fri Feb 20, Lo-Fi Performance Gallery (429 Eastlake Ave E)

Well, *this* is a no-brainer. The first in a series of three (happening on the 20th of each month, ending on FOUR TWENTY), this Budtender's Ball stars a DJ set by Washed Out (aka Ernest Greene), who will no doubt be spinning the very chilliest of waves, plus local party-starters the Flavr Blue and DJ WD4D.

Nearby snack: Stop by Feierabend—South Lake Union's very own German pub—for a Bavarian pretzel or an intimidating serving of Wiener schnitzel.

Balkan Night Northwest

FESTIVAL Sat Feb 21, St. Demetrios Greek Orthodox Church (2100 Boyer Ave E)

The annual Balkan Night festivities offer some of the liveliest music, dance, and costume around, celebrating the vibrant heritage of those Southeastern European countries nestled between Italy and Turkey that often end in *ia* (Serbia, Croatia, Albania, etc.). The best part of Balkan Night is always the wall-to-wall dancing in a giant spiral with the friendliest strangers to ever become your instant best friends! Seriously, though, I can't recommend this event enough.

Nearby snack: There will be delicious snacks and drinks available—try one of everything!

Slutever, Lisa Prank, Childbirth, and Sharkie

MUSIC Sun Feb 22, the Narwhal (1118 E Pike St)

As if the Unicorn decor isn't eye-melting enough, with its thorough floor-to-ceiling circus treatment, the Narwhal basement space is a dim carnival of pinball machines with a stage and its own bar, so you never have to see daylight again. I highly (ha-haaa) recommend every band on this bill: LA's Slutever are a sassy bong-rip kind of band, Childbirth are for weed gummy bears and laughing until you cry, Lisa Prank is for vaporizing out your feelings. And someone—I won't tell you from which band—might be wearing a shark suit.

Nearby Snack: The Unicorn's menu features such High List-approved items as fried Oreos and cream, cotton candy, and grilled-cheese-stuffed grilled cheese. Think about it.

Ann Hamilton: 'the common SENSE'

ART Wed–Sun through April 26, Henry Art Gallery (15th Ave NE and NE 41st St)

Ann Hamilton was given the entire Henry Art Gallery for the *common SENSE*, which, as far as I can tell, includes many animal scans (like, if you put a stuffed iguana on a scanner, AND THEN SCANNED IT). The Henry website explains: “The exhibition is full of images and skins of animals: once alive, they touched and were touched in return by the world they inhabited.” Whoa. I could stare at the bat scan all day.

Nearby Snack: The University District is home to a good old-fashioned Häagen-Dazs shop where they sell non-snobby ice cream (face it: Rocky road will always hit the spot far better than lavender bacon lychee) in cone, cup, and sundae form. ■



CHOW



PINO ROGANO He may suggest you try his house-made salumi and sausages.

The Crankiest Italian Restaurateur in Seattle

Pino Rogano May Tell You What to Order, but You'll Like It Anyway

BY RACHEL BELLE

My boyfriend likes really bad Chinese food—the beige and greasy kind, served in karaoke bars and bowling-alley card rooms. So early on in our relationship, when he told me he wanted

to try a teeny-tiny Ravenna Italian restaurant, with a cartoonish red and green sign that gives off a Mama-Mia-You'll-Love-Our-Spaghetti! vibe, I was quick to put him off.

"Da Pino!" he would suggest, over and over again. "I hear it's really good!" But—much to my relief—it always seemed to be closed. Until, one day, it wasn't.

We walked up to Cafe da Pino around seven o'clock and saw two men in soccer jerseys through the open window, happily chatting over plates of food at one of the restaurant's four tables. But when we walked through the open door, we were met with the crossed arms and stern look of Calabrian chef-owner Pino Rogano. Thunder crackled and lightning flashed in the distance.

"Hi! Can we get a table?"

He rolled his eyes.

"Are you still serving dinner? It says you're open until eight?"

His white mustache twitched.

"Come on, Pino! Let them sit down!" the soccer guys said, laughing as they sipped their red wine. "Yes, he's open. Come in, come in! Sit! Sit!"

He gave in, motioned us to a table, and walked behind a refrigerator case stacked with meats and cheeses, into the kitchen. My boyfriend and I looked at each other, incredulous. We sat down, and Pino quickly returned to our table and poured us glasses of water.

"Ready to order?" he asked.

"Can we see a menu?" I smiled up at him, hopeful.

His bushy eyebrows moved closer together,



PHOTOS KELLY O

like caterpillars facing off for battle. In the distance, lightning flashed a second time.

"Do you like beets?" he asked, ignoring my menu request. "You'll have the beet ravioli." His eyes locked on mine, but I jerked my gaze from his stare.

"Um, I'm not really... Can you just give us a few minutes?"

Wordlessly, he walked back into the tiny kitchen.

I leaped from my seat and ran to the door, where a menu was posted. I scanned it quickly, hoping I wouldn't get caught.

Insalata Caprese Ravioli Tortellini Pomodoro. Pino's menu is simple, unfussy, although I had to look up what ravioli aurora was. It is decidedly not a tribute to Seattle's drab highway, homemade pasta filled with car dealerships and Korean barbecue joints. It is, in fact, a simple tomato cream sauce. I ran back to our table and quietly rattled off the memorized menu.

Pino returned. (MORE LIGHTNING!) I ordered a special off the whiteboard, sausage ragù with penne, because it sounded good, but also because it was a test. Seasoned French chefs should flip perfectly creamy, sunny omelets, Neapolitan pizzaiolos should bake bubbly-crust pizza margheritas, and New Orleans chefs should nurture dark gumbo roux. I wanted to judge Pino's cooking on something classically Italian—the ragù.

"And you'll have the antipasti," he commanded, with not a question mark in sight.

We gave up. We had the antipasti. But it was amazing! Pino makes all of his own salumi and sausages

in-house, and he might tell you, with a triumphant snort, that he once beat Armandino Batali, of Seattle's Salumi fame, in some sort of a charcuterie duel. In the restaurant, a framed award from *Seattle* magazine reads, "Best Underrated Pork Product." The antipasti plate might feature some combination of guanciale, capicola, prosciutto, cacciatore salami, and coppa along with a couple small wedges of cheese, a few briny olives, and a basket of forgettable bread. A handful of local restaurants, including Tutta Bella and the Sand Point Grill, serve Pino's salumi. It's that good.

The ragù arrived, along with glasses of house red, and a single bite snapped my eyes wide open. The gravy was thick and aromatic; the flavor was deeper than any of the poetry you wrote in high school. Chunks of

slow-cooked meat nestled their way into the perfectly toothsome tubes of penne. Somehow, after hours of stewing, the tomato still tasted bright. Each bite was rich and silky, like your nonna's underwear. (I mean, I can only speculate.) But that ragù!

Pino reappeared. "Everything is okay?"

With each compliment I gave, his lips slightly quaked and shivered, until they finally stretched into a pleasant smile. (THE CLOUDS PARTED, THE SUN SHONE THROUGH!) The next time he visited our table, it was to chat and share slivers of homemade cheese. He told us he's divorced from his wife (she got the house in Lake Como) but married to his restaurant. He is his sole employee: host, chef, server, and dishwasher. Later, after the plates were cleared, he passed out shots of homemade limoncello. We clinked glasses with him and the soccer jersey guys and shouted, "Salute!" The storm had passed, the caterpillars retreated; he treated us to a slice of boozy limoncello cake.

When it was time to leave, he kissed my cheeks, and when my boyfriend and I returned months later, he remembered us. We were greeted politely, offered menus, and, again, firmly told we would get the antipasti. This time we refused. Instead we ordered the verdure alla griglia, a platter of grilled

eggplant and zucchini, roasted red peppers, and a few cracked green olives, a side dish I saw on every restaurant menu in Italy. We also ordered cheese ravioli, bathed in creamy pesto and sprinkled with toasted pine nuts, and penne con sal-

siccia, fresh marinara with slices of too-mild homemade sausage that could have used a stern look and a pep talk. He told us his friend hunted a deer, and he brought us chunks of deeply spiced venison salami from his personal stash.

Sometimes a meal is about more than just the food. It's about where you eat it, who cooked it for you, and what mood you're in. Da Pino feels like a secret, a place you stumble into off the street where pots of ragù bubble and simmer, and spaghetti is served with a smirk then a smile. The kind of place where a single visit can make you feel like a regular. ■

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EATER'S DIGEST
 BY KATHLEEN RICHARDS

MS. HELEN'S SOUL FOOD IS COMING BACK TO THE CENTRAL DISTRICT

Seattle soul food legend Ms. Helen Coleman is coming back—at least for a while.

The owner of the **Midtown Center at 23rd and Union**, Tom Bangasser, who owns the property with his family, announced that he's approving a lease with Ms. Helen for 2,100 square feet.

Ms. Helen, who learned of the news at the same time as a roomful of community members, was elated and replied, "Thank you, Jesus! I love you and your family."

The restaurateur said she had been **looking for a new space** for a while. In 2001, her building was damaged in the Nisqually earthquake, and it eventually had to be torn down. A month ago, the *Seattle*



(L-R) Ms. Helen's daughter Jesdarnel Henton, Ms. Helen Coleman, and two friends.

Weekly reported that the Rose Petals had reopened in White Center, with Ms. Helen's involvement. But then Ms. Helen said she was not actually part of that endeavor.

Bangasser said there's still a lot that needs to be worked out, including **building a kitchen**. One hitch: He and his family are also planning to sell the property, but Bangasser said it's unclear when that will happen and Ms. Helen will have 180 days after any sale.

BALLARD'S GETTING SEATTLE'S FIRST BEER AND FOOD TRUCK PARK

A local entrepreneur wants to help Seattle's food truck scene by starting a food truck and beer park in Ballard. Steve Katsandres, who used to own Bad Albert's Tap and Grill, plans to open **Ballard Bites and Brew** in April (pending some final permitting) in a formerly empty lot at 1502 Northwest 50th Street. The park will include a "draft shack," half of which will be a drive-through espresso stand serving "gourmet breakfast sandwiches" from 6 to 10:30 in the morning, the other half of which will serve beer. From 11 a.m. to 8 p.m., there'll be three or four food trucks, which will rotate.

Katsandres said the idea initially came from his (silent) business partner. They noticed the city only had pods, in which food trucks are stationary and there's no seating. "We didn't see anything that had a parklike setting," he said. "The idea was to bring a really **nice environment for food trucks**. They don't have a lot of places to go." Katsandres and his partner will supply the espresso, beer, wine, and gourmet sandwiches, but the rest of the offerings will be from other vendors.

The "park" will actually be a fenced-in lot with trees planted around the perimeter. The space itself will be enclosed and covered. Truck owners will have access to power and the sewer. There will also be wi-fi, full bathrooms, and **a stage for bands** to play in the summertime.

Interested in having a food truck there? Monitor Ballard Bites and Brew's Facebook page (facebook.com/ballardbite) for application information. ■



CAFE PALOMA TRIUMPHS OVER THE CURSE OF THE PANINI

As someone who's worked in a cafe, I can tell you that panini should **generally be avoided**. Panini grills hide a multitude of kitchen sins. In cafes that don't have full kitchens, employees just slap together a bunch of generic ingredients out of plastic bags in the back room, soak the whole thing in oil, and then grill it to the point of unrecognizability, in the hopes that you won't notice the mediocrity they're serving you.

So why did I order the eggplant panino (\$10) at Cafe Paloma (93 Yesler Way, 405-1920)? **Because I trust them.** Paloma has been serving food and Turkish coffee in a cozy Pioneer Square spot for 16 years. In that time, they've survived riots, an earthquake, an exodus of businesses, endless construction projects, and, most recently, a proliferation of high-concept lunch spots. And yet, they've always consistently served quality food. I couldn't begin to count how many meze plates, how much delicious, pillowy falafel I've eaten there.

Happily, the eggplant panino is just as good. This isn't some bland gut-filler slapped together out of a fridge or freezer. The eggplant has been cooked to the



THE STRANGER

CAFE PALOMA Delectable eggplant panino.

point where it achieves a creamy consistency and has a flavor that's mellow and not-too-garlicky. It's topped with tangy Gorgonzola cheese, caramelized onions, and roasted red peppers. The soft filling contrasts beautifully with the golden-brown crunch of the bread. Unlike the bland panini you'll find at your local corporate coffeehouse, this sandwich reflects all the **thought, time, and care** that has gone into it.

Every panino at Paloma comes with a side salad of fresh greens spritzed with a peppery oil-and-vinegar dressing, which is just the right coupling—fries would be too greasy in tandem with the grilled sandwich. A cup of **angry red lentil soup** (\$4), too, isn't the sort of thing you can coax out of a frozen plastic bag. This is the good stuff—a slightly spicy, vaguely smoky blend of tomato, spice, and earthy lentils.

Paloma's lived-in feel provides the sort of ambience you can only come by naturally, and in the middle of the whirl of new old-looking reclaimed wood that Pioneer Square restaurants are adopting, it's a flashback to an **older, less flashy Seattle**. As shiny new vehicles for wannabe celebrity chefs jostle for attention in Pioneer Square, savvy tech company employees, lanyards poking out of their ass pockets, swing by Paloma for quiet lunch meetings ("Just try the falafel," one guy in business casual assures the man in the expensive suit who corporate has shipped in from the East Coast). It's hard to pinpoint the moment when a restaurant passes from a neighborhood joint to an integral part of the fabric of a community, but sometime over the last few years, Cafe Paloma has quietly become that kind of institution. ■

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MUSIC

COLLEEN GREEN *Make no mistake: It's her party.*

ERIC PENNA

I Guess This Is Growing Up

Colleen Green Doesn't Need a Drummer, or an iPhone, to Be Better Than Sum 41

BY ROBIN EDWARDS

From the Ramones to the Descendents, punk has a history of glorifying the Peter Pan syndrome. Colleen Green's second *Hardly Art* full-length runs counter to that time-honored sentiment,

proclaiming proudly: *I Want to Grow Up*. "Being grown up to me means having wisdom and having lived more, and just getting new perspectives and allowing your mind to grow and

Colleen Green

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stop being so self-obsessed," says the songwriter over the phone from her LA home. "I don't think I am grown up yet. Not quite."

But she's working on it. While her records in the past have been lo-fi recordings using a drum machine and Green herself playing all the instruments, this record enlists the help of JEFF the Brotherhood's Jake Orrall and Diarrhea Planet's Casey Weissbuch to create a collection of 10 perfectly polished gems that rival the best Damone and Veruca Salt tunes in catchiness. The album is brave in its deeply personal vulnerability, delving into feelings of social anxiety, struggles with addiction, and musings about the impossibility of love—all delivered in Green's dreamy, honeyed vocals and the candor of a late-night heart-to-heart. It's a coming-of-age record that makes you feel like all the best coming-of-age art: Shit is tough, but ultimately you're not alone and everything is going to be okay.

You wrote on Twitter that there aren't any love songs on this album. Was that a conscious decision? No, actually, that's just kind of what came out. The lyrics that were coming to my mind just never happened to be about love—at least not the hope of love or the want of love. When I wrote the last record, I was in a relationship, and this time I'm not. I was sort of hopeful about love at that point, but still cynical and kind of depressed about it.

And now I am still depressed about love, but I also know that it doesn't matter, and that I shouldn't put too much importance on meeting someone because I am confident in what I'm doing, and that should be my thing. But I'm kind of a hopeless romantic. It would be really nice to meet someone and be totally in love and that would be it. But I just don't know if that can happen nowadays with the internet.

In "Deeper Than Love," you ask, "Is love being ruined by technology?" What do you think technology changes about love? It makes everyone accessible. In the old days, people kind of stayed where they lived, and they met people through work or school or whatever and they were like, "Wow, this person is the best person in the world. She's the most beautiful, or he's the most handsome, and we're in love." It was more romantic. But now you have Tinder, you have Facebook, you have all this shit that's designed to be secretive and designed to make everyone in the world feel accessible to you. So you can just be checking out people all day long. And of course someone you don't know is going to seem more interesting than someone that you do know. It's kind of sad, but that's just the way the world is. I've been wondering if I will ever meet anyone who's not like that. Actually, this guy that I've been kind of seeing, one of the main reasons I liked him—I mean, he's cool and everything, but one of the things I liked about him was that he didn't have an iPhone. Because I don't have an iPhone and everyone has an iPhone, which they're always looking at and doing nothing on. So I was like, nice, we're in this together. And then he fucking got an iPhone!

Did it change your relationship? Deal

breaker! No. But I feel weird about it.

Do you feel anxious about the vulnerability in your lyrics? Yeah, it's kind of scary. I mostly am scared about my parents listening to it, but they've heard my music in the past and they still love me. Any time I get worried about my lyrics being too weird or too open or too fucked up, I just think about that Sum 41 song that's like, "Motivation, such an aggravation," or that MxPx song that's like, "Responsibility, what's that?/Responsibility, not quite yet." Those are basically the same song to me, so I'll just think, well, at least my lyrics aren't *that*. And it makes me feel better.

Weed imagery has always been a big part of your aesthetic, and in the song "Things That Are Bad for Me," you sing about struggling to leave behind all kinds of negative habits. Is weed one of the things that is bad for you? [Laughs] Yeah, that's definitely one of the things that's bad for me. But how I think about my relationship with weed is slightly different now, and it's definitely evolving. Number one, I just think that weed-leaf imagery is really great. Wear it on your shirt. Who gives a fuck? But I definitely feel like I need to stop smoking weed at some point. But it's hard because everybody here smokes, and it's not *that* bad. It's not good, though, either. I know your body can't get addicted to weed, but I feel like your mind can definitely get addicted to having that routine. But I have a job now and a bit more of a schedule—I think keeping yourself busy is a key to dealing with your addictions. It's an uphill battle. I'm not super prolific, so I'm not the type of person who can just make tons of art or write tons of songs. I have my moments, and that's it. I think that as a creative person, I'll never stop creating, but that doesn't mean that I *can't* stop creating. You have to get inspired, and I'm just not inspired every day.

The album ends on a really hopeful, empowering note with "Whatever I Want." What inspired that song? Part of it was inspired by people telling me that I should get a band. I was just on tour with Cassie Ramone, and she plays alone, but she plays with an acoustic guitar, and I'm sure that no one has ever said to her, "You need a drummer." But because I use something to help me keep time and keep a beat, people are like, "Oh my god, she must need a drummer. What is this poor girl doing? Do you want me to drum for you? Do you need a bass player?" And I'm like, dude, if I wanted those things, I would have those things. Why are you trying to tell me that I should change my art?

It was inspired by that kind of thing. A lot of people think that getting married and having babies is just what they're supposed to do.

"I mostly am scared about my parents listening to it, but they've heard my music in the past and they still love me."

But I don't have to do that. I can do whatever I want. And I've learned that over the past five years because I'm in a totally different place now than I was when I was living in Oakland and getting drunk every night, working a retail job, playing in a band, and not doing much. Now I'm doing a lot of cool stuff that's what I really want to be doing. It's a hopeful song, and it's also a fuck you—I'm not going to take your advice, because I'm smart and I know it. And I'm good and I know it. And I don't care what you say—I'm going to do whatever I want. ■

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SCENE AND HEARD

MUSIC NEWS FROM THE 206 AND BEYOND
BY DAVE SEGAL

KEXP'S NEW SHOW OPENS DECKS TO NOTABLE MUSICIANS AND DJS

Seattle radio station KEXP (90.3 FM, kexp.org) is launching a new weekly show on February 21 called *Midnight in a Perfect World* (yes, it's an homage to the dreamily funky DJ Shadow track of the same name). Slated to air every Friday at midnight, the program will feature a different guest DJ each week spinning a one-hour set. KEXP associate program director/The Morning Show DJ John Richards, who conceived the idea, will select the DJs. The plan is for both local and out-of-town musicians and DJs to appear on *Midnight in a Perfect World*. (Some sets will be prerecorded and some will be live.) Decibel Festival founder Sean Horton—aka Nordic Soul—will be the first guest DJ.

When asked what the impetus for the show was, Richards says, "I came up with the idea because I'm always trying to think of ways to **get more voices, more music, and more mixes on the air**. I was also inspired by Michele Myers, who does



Ursula 1000

RICHARD MAJCHREK

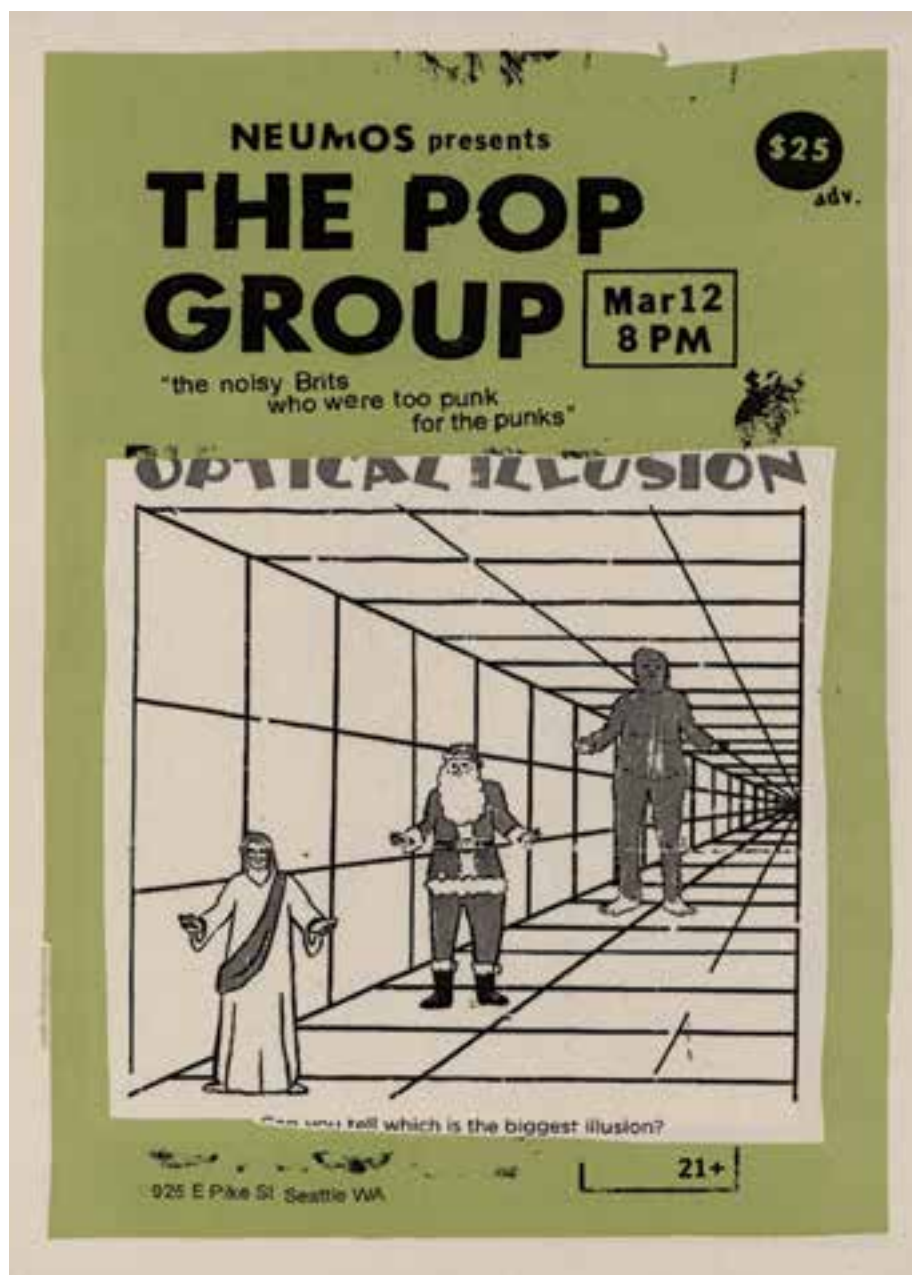
our Friday night show, and just how perfect her vibe is for a Friday night, followed by Alex [Ruder], who does the show

after. They are completely different shows and mixes, but I think they just define a Friday night/Saturday morning. The other inspiration was all the live sessions we have here. We have more than 500 a year from artists and bands, but not many DJs. So my idea was to treat it like a live-band session and give them a chance to create on the air—and in this case, for at least an hour instead of 20 minutes or so for a band." Ruder will host *Midnight*, and he is credited as coproducer with Richards.

So far, KEXP has booked DJs through early May. After Nordic Soul, the lineup includes Death Cab for Cutie's **Ben Gibbard** (Feb 28), Sophisticated Mama resident DJ **Nitty Gritty** (March 7), Portland producer **DJ Gigs/Natasha Kmeto** (March 14), Scottish **JD Twitch of Optimo** (March 21), **President Bongo** of Icelandic group **Gus Gus** (March 28), +Plus resident DJ **Miss Shelrawka** (April 4), Seattle producer **Lusine** (April 18), New York's **Ursula 1000/Alex Gimeno**, and Long Beach, California's **Yppah/Joe Corrales Jr.** (May 9).

Pondering *Midnight in a Perfect World's* long-range plans, Richards says that the station will continue "to expand who we have come in, as I don't have plans to have resident DJs on the show right now, and we also hope to **expand these mixes live on the air and live out in public**. One way we know we can do that is in the new space [at Seattle Center, where KEXP is moving in 2016]. Just imagine in our open gathering space having Michele rock your Friday night, and then one of our midnight DJs coming in for another hour live on the air, followed by Alex to finish the night off... all within the KEXP home."

Midnight in a Perfect World will also be available on-demand from the archive at kexp.org. ■



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Photo by Keith Johnson.



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Karl Denson's Not-So-Tiny Universe

The Sax Legend Talks Beastie Boys, Run-DMC, and Seeing Mick Jagger's "Busy Face" (Ewww)

BY TRENT MOORMAN

What do you say to Mick Jagger when he calls up and asks you to join the Rolling Stones? "Let me check my day planner?" "Sorry, Mick, I've got a tapestry-making webinar that week?" (I'm riffing here.) No, when Mick Jagger calls, you're on the next plane out of town. I don't care if he's 103 years old—it's the Rolling Stones. San Diego-based saxophonist Karl Denson got that call from Mick Jagger, or Skype call as it were, and Denson is now the Rolling Stones' newest live member. For 30 years, he's been blowing brawny, golden plumes of sax and flute. He's a true master who's seen time with Lenny Kravitz, the Greyboy Allstars, and Slightly Stoopid. His own band, Karl Denson's Tiny Universe, hurls a multi-horned charge of jazz, funk, rock, and very infectious boogie.

Their latest album, *New Ammo*, pulls from a love of film scores and a series of tributes the band did honoring Ray Charles,

he still smoking all those cigarettes? Did any of the guys surprise you? Please tell me y'all are playing "Bitch."

"Bitch" does get played, yes. It's been so fun. The cool part is that Mick is all super-business. He's taking care of stuff all the time—you can tell, he's got the busy face on. The other guys are real chill. They're hanging out, but they work *really* hard. When they

rehearse, they get in there and get to work. It's kind of amazing. Mick must have sung for four out of the five hours during the first rehearsal day. Real singing. I was like, "Damn." He works himself into shape. The band does the same thing. You

see that and you realize why those guys are so big. They did "She's So Cold" in rehearsal, and I flipped out—that's the quintessential Stones beat for me right there.

Will you continue playing with them?

They have basically invited me on board. I got a welcome-to-the-band dinner and the whole nine yards.

What do the Rolling Stones serve for their welcome-to-the-band dinner?

It was Asian. I had my first Peking duck.

What were some film scores that informed *New Ammo*?

Our bassist, Chris Stillwell, is a total film-score buff. He's found really great tracks over the years. I'll say, "Chris, let's go into the vault and find some cool stuff." Like, we just added a new tune yesterday called "Running from Danger" by Steve Gray. Chris found it in one of those film-score libraries, where they have tons and tons of songs written by great writers that people can access. He's a thrift-store record buyer as well, so he's always scouring the landscape.

I can't stop listening to your song "New Ammo." Where did you all record?

We've been doing our work out at a studio called Sound Design in San Diego. It's a friend of mine's studio. I decided I was going to stay local, stay small, and develop our own sound out of that place.

The album comes off the heels of your Beastie Boys tribute. How do you all work these tributes? Does it ever get too daunting to honor the song and the artist? Do you ever stress about it?

I don't stress too much. The band stresses, though [*laughs*]. We've been doing these tributes for the last few years, starting with the Rolling Stones. It's evolved from there. We did our version of Beastie Boys' "Sure Shot" and we were like, "Okay, we're going to keep that one." We'll learn it and then decide what our approach is going to be. With Run-DMC for instance, their music is so minimal—'80s drum beats and small samples. We looked at it and thought, "Let's do a remix"...

Read the rest of this interview at
THESTRANGER.COM/MUSIC



ALICIA ROSE

KARL DENSON *The Rolling Stones'* newest live member.

Rick James, and the Beastie Boys. The Seattle show is a tribute to Run-DMC, meaning they've reworked Run-DMC's music and will be re-creating the material with live instrumentation. These are some flat-out talented cats, so do catch it if you can. Denson spoke from Brooklyn, New York. He was walking to meet his daughter for lunch.

You're playing with the Rolling Stones. Man, congrats! Please, tell me everything. How did you get the call to play with them?

I got the call from my connection with Lenny Kravitz. He was having dinner with Mick Jagger and found out they were looking for a sax player. Over that next week, I had a Skype meeting with Mick, and he hired me. A week after that, I got on a plane and went out on the road with the Rolling Stones. Yeah, the fricking Rolling Stones.

Is Keith Richards like you thought he would be? Indomitable and wily? How the hell is

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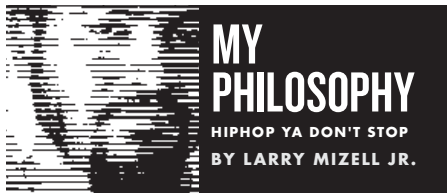
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OKAY, LET'S TALK ABOUT THE GRAMMYS AND KANYE

Artistry. We all know the Grammys tend to recognize and reward artistry a decade or two after they should've. You know that if you've got the best fucking album that came out in the last year, the most relevant and realized breakout album, and Steely Dan is on that ballot, too—well, Steely Dan is probably gonna be hitting that aisle before your ass does. Fear not, they'll be sure to give **President Knowles-Carter** a Grammy for her holiday album or something in 2035.

I love Grammys Kanye—that might be my favorite Kanye. He breaks fool in America's living room and boardroom; he swigs Heem on the red carpet and grabs his girl's butt. He rushes the stage, acts out, and advocates for his big sister—Hov is his "Big Brother," after all. Yeezus humbles himself to loudly put the incontestable reigning queen of this shit—a black woman—first. And, really, who else is, up on that big stage? I'm not mad at that, I'm all for that. Go 'head, stand up there, and to the people who been standing up there this goddamn whole time—go *sit the fuck down*. Because otherwise, they're gonna **keep trying to block black excellence**, whether it's on that stage, at the one-yard line, or in the classrooms. So: It's up to all of us, who feel the way we do, to go and grab the mic.



NEVER HEARD OF 'EM

BY ANNA MINARD

Anna Minard, our former city hall reporter, claims to "know nothing about music." For this column, we force her to listen to all the records that music nerds consider important.



THE GO-GO'S
Beauty and the Beat
(I.R.S.)

The first song on here, "Our Lips Are Sealed," sounds vaguely familiar, but I can't tell if it's from karaoke bars or because I just watched *Pretty in Pink* again recently and "Our Lips Are Sealed" sounds like it comes **straight out of a John Hughes movie**. I didn't know what to brace for with the Go-Go's at all; I went into this blank-slated as all get-out.

What was inside this album: 1980s ear twinkles and cupcake frosting. Bright plastic jewelry. Some spikes. The album cover is pastel like a cheap beach hotel painting, and I love it. It looks like the art in my desert grandparents' sun-bleached RV. These **ladies in their towels and face masks and lipstick** look not at all like they are attending an actual slumber party, but more like they are a well-dressed '80s business-lady witch coven that gets ready together be-

Kanye has noted that out of the 21 Grammy awards he's received, not one of them has been against a white artist. But the last time he was nominated for, and didn't get, album of the year, he lost it to a **Herbie Hancock** album—the only one of Herbie's that'd ever been up for that particular honor. That album was *River: The Joni Letters*, which is an album of, you guessed it, **Joni Mitchell** covers. Joni herself recently remarked how she feels an affinity with brothers because she has "experienced being a black guy on several occasions." She was apparently referring to the period between 1976 and 1982 when she **literally used to dress up in blackface** as a '70s cat-daddy named "Art Nouveau." No, I am not making this up—that's Joni, as pure Art, on the cover of 1977's *Don Juan's Reckless Daughter*. Like the homie said, "Joni Mitchell never lies"—which is damned rare. Nonetheless, she's clearly reckless as hell.

By daring to pose **Beck's** artistry against Bey's, Ye incensed some rockist types, who ran to read the ingredients, counting how many songwriters and how many instruments are on each's album. This logic makes sense to the industry that prays to white dudes with guitars, but maybe not to the one that created Motown.

Anyway, I been slipping on applying to join the Recording Academy—'cause if I care so much about it, I should go ahead and join so my vote can be among those counted. I should get more info at grammypro.com. Really, I should get more info in general—**there's more to know about**. More bullshit. More snipers and war, more bombs, lies, and, ah, exaggerations. Choose. Your. Own. Adventure. ■

fore performing sacrifices, and you are the sacrifice, tied up in the corner. The sweet, airy cover with a hint of something strange and secret looks like the music sounds, too. Fun, simple, sugared, with some weird stuff under the sugar coating. You know the way that some ingredient of M&Ms is actually made of smooshed bugs, or at least that's what people on the playground say? But you still eat 'em! It's like that.

There's a rippling dreaminess to the guitars and vocals, so that much of **it seems casual and Californian**, but they retain the ability to sound tough. I love the girl-group harmonies and *ooooohs*—"This Town," "Lust to Love." And the sometimes-warbling lead vocals sound kinda punk and crazy, but then they're on this cute sweet-tooth music. It's super fun! Sometimes they shout "Yeah!"

Beauty and the Beat offers a soundtrack for judging people based on how cool their car is, on their eye shadow, on their jewelry. And not "cool," exactly, just deliberate and impregnated with meaning. When I was a teenager, sometimes I had to pause a movie I was watching to change outfits because I identified with the characters so much and my teenage feelings were so intense and **fashion was the only way to deal**. This seems like an album that would inspire a million sitting-in-your-own-house costume changes. And because like I said, I just watched *Pretty in Pink*, and this feels like it matches, those outfits would probably be **AMAZING**. Dressing up just to stay in? Don't mind if I do!

This is the **power-up music for a girl gang** I want to join. We'd travel in a pack, hang out at a diner making handmade flyers for shows and parties while throwing fries at each other and talking about whom we've kissed. One girl would always be chewing bubble gum. You would not mess with us. Our lipstick would be incredible.

I give this a "sew your own prom dress" out of 10. ■



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Wednesday 2/18

Salva, Girl Unit

(Q Nightclub) Here's the thing: London DJ/producer Girl Unit (Philip Gamble) was the man responsible for the staggeringly good, speaker-blowing "Wut" way back in 2010, a maniacal, neon-bright stunner that flipped the titular syllable into a schizoid sing-along amid cement-mixer drums and prickly synthesizer lines. Whatever else you may know about him (that subsequent productions and mixes have failed to achieve those towering heights, for example), you will remain forever grateful for the glory that is "Wut." Main attraction Salva's hybrid style draws from sources slightly more aboveground than GU's, but with the same ear toward maximum dance-floor devastation, from spooky trap bangers to Miami bass excursions. Ch-ch-check out their melodies. **KYLE FLECK**

Napalm Death, Voivod, Exhumed

A (Studio Seven) Napalm Death's debut, *Scum*, is a seminal album of the grindcore genre, due in part to it being deemed nearly unlistenable upon its initial release. Maybe that was part of the allure—if you could crack the code of its no-budget production, indecipherable vocals, breakneck tempos, and inscrutable onslaught of static distortion, then you were among the metal elite. It's a lot easier to latch on to their new album, *Apex Predator—Easy Meat*, in 2015 than it was to get into *Scum* in '87. But if you set context aside, *Apex Predator* is arguably the meaner record. It's still heavy, guttural, and blindingly fast, but it's more deliberate and adroit. *Scum* will always be a classic, but *Apex Predator* fit-

tingly proves that Napalm Death are beasts at the top of the game. **BRIAN COOK**

Midday Veil, Hibou, Navvi, Sister Girlfriend, DJ Explorateur

(Neumos) Maybe you met a new extra-special someone recently? Maybe even four days prior, on the 14th, aka the international holiday of romance, flowers, teddy bears, Hallmark cards covered with little cherubs holding arrows, and heart-shaped cardboard boxes filled with waxy, cheap, bite-size chocolates? Maybe you met this someone and now you want to put on some decent clothes, maybe even something so nice that it requires dry cleaning, and then you want to go out on a real date? If any of this is true, this show is perfect for date night. The perfectly sweet electronic pop of the first three bands, topped with the cosmic, electro-rock freak-out of Midday Veil is the perfect soundtrack for a budding enchantment. **KELLY O**

If you're going to be the Michael Bay of the club, you may as well go full *Bad Boys II* with it.

The Mary Onettes, Noddy, Night Cadet

(Barboza) Sweden's Mary Onettes (ohhh-ho-hoo, I get it! Like dancing puppets! That took me a second) make swirly, intricate, new-wave-informed dream pop. Their ocean of sparkling sounds sweeps



ANDY J SCOTT

SALVA *Maximum dance-floor devastation. Wed Feb 18 at Q Nightclub.*

you away, but once you're far enough away from the shore, the expansive monotony can make you a little queasy, no matter how much you like the Cure. Noddy pump more passion into their '80s worship with synthed-up and sexed-out electro-pop dance jams. I think their Bandcamp bio sums it up best: "Don't get it twisted, Noddy wants you to spend the night." With Night Cadet's aching fever-dream pop for smoldering hearts under full moons. Keep your ears open for their new songs debuting tonight! **EMILY NOKES**

Colleen Green

A (Sonic Boom) See preview, page 33, and *Stranger Suggests*, page 25.

Sonny & the Sunsets, Colleen Green, Wimps

(Sunset) For five albums now, Sonny & the Sunsets' fuzzy-headed songwriter vibe has proven increasingly likable. Sideways rock and pop have more of a say in this year's *Talent Night at the Ashram* than in past Sonny & the Sunsets' records, so much so that the country-ish tendencies found on 2009's *Tomorrow Is Alright* are nearly eradicated. Sonny Smith's prolific songwriting habit generates an uncanny consistency of understated hits, and when backed by the Sunsets, they sound even more realized. Skip that last drink at the other bar and show up in time for Colleen Green, whose clean and fetching stripe

Thursday 2/19

Karl Denson's Tiny Universe Presents: Run-DMC Remixed

A (Showbox at the Market) See preview, page 35.

HIGHLINE

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2.21 Saturday (Brazilian Dance)
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2.24 Tuesday (Rock)
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3.7 Clinton Fearon 3.10 Warren G

Lo-Fi

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of punk will undoubtedly do you better. **GRANT BRISSEY** See also preview, page 33.

Alvarius B., Probosci

A (Royal Room) Seattle is blessed to have back in its city limits Alvarius B., aka ex-Sun City Girl Alan Bishop of the Invisible Hands, Koes Barat, and Sublime Frequencies Records. Bishop now spends much of his time in Cairo, Egypt, making exciting, eclectic rock music and guiding his fantastic reissue label. Alvarius B. is where—roughly speaking—he unleashes his inner Syd Barrett and Jandek, dispensing caustically surreal lyrics out the side of his mouth that sting with more cynicism than mid-'60s Dylan's. The easiest entry into Alvarius B.'s catalog is 2011's *Baroque Primitiva*, in which Bishop covers several tracks by soundtrack kings Ennio Morricone and John Barry and some moving pop touchstones from decades past. In between Alvarius B.'s jaggedly beautiful and spindly folk oddities, you get hilarious off-the-cuff commentary from this witty provocateur. Probosci consist of violinist Timba Harris (Secret Chiefs 3) and guitarist Gyan Riley (legendary minimalist composer Terry's son and bandmate). Both players have John Zorn connections (always a plus), and their debut album, *Time to Feed*, casts a dark, old Europa spell with suspenseful compositions that move with a grave gracefulness. **DAVE SEGAL**

Friday 2/20

Pharmakon, Garek Druss, Pink Void, Knifecream

(Kremwerk) See *Stranger Suggests*, page 25.

Washed Out, the Flavr Blue, DJ WD4D

(Lo-Fi) Any event calling itself a "Budtenders Ball" must be approached with caution, or perhaps a portable lava lamp. Long story short: Someone decided the city needed a bash to "celebrate... budtenders and bring together the community and industries that make Seattle THE city to love [*Ed. note: for potheads.*]" And if you *do* find yourself throwing a weed-positive party, Washed Out is probably the dude you want manning the decks.



FRANK CORRE

MIDDAY VEIL *The perfect soundtrack for a budding enchantment. Wed Feb 18 at Neumos.*

This critic surmises Mr. Out (chillwave pioneer Ernest Greene) will spin melodic, fuzzy-edged tunes that run the psychoactive spectrum from “pleasantly foggy” to “blissfully blunted” before eventually arriving at “kaleidoscopically fucked.” Passing the initial dutchies will be the impeccably fashionable and rhythmically on-point hip-house unit the Flavr Blue and an early front-runner for 2015’s He’s Literally Everywhere Award, WD4D. **KYLE FLECK**

Kevin Morby, Jessica Pratt

(Sunset) Indie rock's latest It Girl, Jessica Pratt, should appeal to those following along with the new wave of literate, lovelorn singer-songwriters popping up (see: Angel Olsen, Sharon Van Etten), but her prismatic guitar playing and compellingly off-kilter vocal runs have a bit more in common with the artsy folk peddled by the Karen Daltons

and Joni Mitchells of yore. *On Your Own Love Again*, her recently released second album, is an enigmatic collection of dust-mote-light balladry and quiet inevitability, as Pratt narrates the demise of relationships both ancient and recent with an enticingly coy ambivalence. Headliner Kevin Morby, formerly of Woods and the Babies, rocks with the nonchalant morbidity and shrugging good humor common to the middle-aged guitar-band set in this day and age, and for that we salute him. **KYLE FLECK**

Tuatara, Happy Orchestra, Molasses

(Nectar) Tuatara are an occasional Seattle sensation. When all the musicians in its vast orbit can synch their schedules and get together on a stage or in a studio, magical sonic fusions happens. Powered by drummer extraordinaire Barrett Martin

(Screaming Trees, Mad Season, Walking Papers) and free-spirited saxophonist Skerik (900 projects and counting), Tuatara tap prestigious guests such as Luna's Justin Harwood, Industrial Revelation's Evan Flory-Barnes, Gnarl's Barkley's Cedric LeMay, and millionaire rockers Mike McCready and Peter Dinklage, all of whom submerge their egos into the roiling, collectivist mass of inventiveness that Tuatara performances are. They're all deft players who can flit among jazz, rock, funk, gamelan, and noir-ish soundtrack work with coolheaded alacrity.

DAVE SEGAL

Saturday 2/21

Six Organs of Admittance, Elisa Ambrogio

(Sunset) When California guitarist Ben Chasny (Six Organs of Admittance) and Connecticut singer and multi-instrumentalist Elisa Ambrogio (Magik Markers) get together, anything can happen. The most surprising part is that these labelmates and former locals have been moving in different directions as of late. Just as Chasny, who has collaborated with Ambrogio (2011's *200 Years*) and the Magik Markers (2009's *Balf Quarry*), is touring behind the buzzing, squealing *Hexadic*, Ambrogio's solo debut, 2014's *The Immoralist*, represents her prettiest, most accessible recording to date. And while vocals take precedence on her album, they're largely absent or submerged on *Hexadic*. In terms of contrasting styles, it's almost like an indie-world version of Marianne Faithfull joining forces with Bill Frisell—and that is definitely for the good. **KATHY**

FENNESSY

The Grizzled Mighty, Smokey Brights, Constant Lovers, Cabana

(Neumos) Seattle duo the Grizzled Mighty have one of those self-descriptive names that show a blunt confidence in what they're doing: robust blues rock, without an iota of irony. In order not to sound like stodgy revivalists, bands of this ilk need to conceive riffs you want to hear repeatedly and deliver them with a ferocity and inventiveness that suggests the musicians have made a deal with el dia-



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blo. The ultimate examples of this in recent decades have been the Jon Spencer Blues Explosion and Doo Rag/Bob Log III. The Grizzled Mighty aren't quite in that league yet, but their last two releases—*Thick Hand Grip* and the new *Closed Knuckle Jaw*—prove that if they get *real* gone for a change, they could potentially blow the dust off this hoary genre and make it vital. Right now, they're "merely" on schedule to open for the Black Keys. **DAVE SEGAL**

Borgore, Ookay, Juaz
(Showbox Sodo) It seems as though, with the world having hit peak dubstep somewhere around mid-2013, electronic producers are finally comfortable enough to poke a little fun at the rapidly deflating balloon that is EDM culture. Case in point: On Israeli megastar Borgore's track "Dolphin Attack," there comes a moment about a third of the way through in which the beat drops out and a Euro-trashy voice

The only person who could improve that classic is God. And God is not really a person or thing.

beckons forth the eponymous aquatic assault, only for the unrelenting kick drum to return accompanied by honest-to-God dolphin squeals. There's a very similar trick pulled but one song prior on *The Buygore Album*, which is called "Lindsay Lohan." (Sadly, it's not Lohan herself squealing, but rather a Euro-trashy guy grimly intoning "Lindsay Lohan" before the beat kicks back in.) If you're going to be the Michael Bay of the club, you may as well go full *Bad Boys II* with it, I suppose. Does this make any of it less sonically abrasive, any easier on the ears? God, no. But at least Borgore's got a sense of humor about his unrepentantly dumb dance music. **KYLE FLECK**

Nude Beach, Divers, Wimps, Vats
Ⓐ (Black Lodge) More children of Bruce Springsteen and Elvis Costello—that's the initial impres-



CHRISTIAN McBRIDE One of the top jazz bassists of our time. Tues Feb 24 at Jazz Alley.

sion that comes while listening to Brooklyn quartet Nude Beach. The clotted, blue-collar singing style, the enthusiastic rock tunes that swing dramatically from major to minor keys, the puppyish desire to please... all of these elements resonate on Nude Beach records like *II* and Divers' *Hello Hello*. On the former's most recent full-length, 77 (no relation to the Talking Heads album of the same title), Nude Beach mellow it out a bit and evoke a shaggy romanticism and immediate tunefulness akin to Big Star and Badfinger. It's hard to believe that Nude Beach and Divers, with their pro-sounding production and tightly honed songcraft, are still playing

small spaces like Black Lodge; they seem much more ready to fill up the Crocodile or even Neumos. **DAVE SEGAL**

Sunday 2/22

Childbirth, Slutever, Lisa Prank, Sharkie
(Narwhal) See *Stranger Suggests*, page 25.

Mndsgn, IG88, Eddie Bermuda
(Barboza) See *Data Breaker*, page 45.

Monday 2/23

The Church
Ⓐ (Triple Door) Since 1980, Australian celestial-rock icons the Church have produced shimmering songs full of instantly familiar-sounding melodies and neo-psychedelic romance. Anyone who's seen dark-suburban-alt classic *Donnie Darko* knows the band's signature hit, "Under the Milky Way." Although two original members—vocalist/guitarist Steve Kilbey and bassist Peter Dinklage—are still in the band, Kilbey maintains they are not "a bunch of old hacks regurgitating [their] golden years." The band has always been more mysterious and brooding than many of their jangle-loving contemporaries, and with a mind-wrenching output of 25 albums, they have plenty of material for two nights. With their characteristic acoustic guitar, oceanic keyboards, lush atmospherics, and twinkly mysticism, the Church's stratospheric rock continues to delight. **BRITTNIE FULLER**

Tuesday 2/24

Crown Hill Repeater, RM Francis, DJ Veins
(Kremwerk) See *Data Breaker*, page 45.

Michna, Introcut, WD4D
(Lo-Fi) See *Data Breaker*, page 45.

The Church
Ⓐ (Triple Door) See *Monday*.

Christian McBride Trio
Ⓐ (Jazz Alley) Christian McBride is one of the top jazz bassists of our times. He has worked with the best of the best (Wynton Marsalis, McCoy Tyner, Brad Mehldau, Herbie Hancock, and so on) and released lots of records. One of the tracks on his new album, *Out Here* (which is jazz in a state of perfection), takes on the tune John Coltrane transformed into a jazz standard, "My Favorite Things." It is, of course, not as good as Coltrane's, but the only person who could improve that classic is God. And God is not really a person or thing. **CHARLES MUDEDE**

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Rumer

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CASH'D OUT

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STEVEN WILSON

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Suzanne Westenhofer

SATURDAY AUGUST 22

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NEPTUNE
1303 NE 45TH ST

THIS FRI! FEB 20
BEBEL GILBERTO

THIS SAT! FEB 21
AN EVENING WITH
KEVIN SMITH: Q&A

NEXT WEEK! FEB 26
MEAT TOUR
ROB DELANEY

MAR 3
STARS
WITH **LEISURE CRUISE**

MAR 4
ADAM DEVINE

FRI MAR 6
LADYSMITH BLACK MAMBAZO

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FRI MAR 13
ADAM CAROLLA'S ROAD HARD
FILM + Q&A

MAR 18
RICK SPRINGFIELD: STRIPPED DOWN

MAR 24
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YONDER MOUNTAIN STRING BAND

SAT MAR 28
CASPAR BABYPANTS

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SAT APR 11
JOSH GARRELS

APR 13
KIMBRA
WITH **MIKKY EKKO**

APRIL 21
LEON RUSSELL
WITH **RILEY ETHERIDGE JR.**

APRIL 28
LILA DOWNS

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MAY 5
RICKIE LEE JONES

SAT MAY 16
CRISTELA ALONZO

ON SALE NOW!

MARTIN SEXTON | FEB 27
JOSHUA RADIN | MAR 1
WALK THE MOON | MAR 20 & 21
HOME FREE | MAR 22
THE TING TINGS | MAR 29 • GUSTER | MAR 30
MAC DeMARCO | APR 23
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ANVIL
FRI MARCH 20TH

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WED APRIL 1ST

nonpoint 36 CRAZZYFEEL
SUN APRIL 5TH

2015
FRI APRIL 3RD

Y&TF
THURSDAY MAY 21ST

AMARAN THE MASSIVE ADDICTIVE
WED MAY 27TH

UP & COMING
2/27 KANDYLAND 3/14 JAR OF FLIES, MOTORBREATH, UNCHAINED 3/15 Q5 3/29 ALLEGION 4/1 WEEDEATER 4/20 CLONEAPALOOZA'S 420 SMOKER TOUR 5/12 FASTER PUSSYCAT 5/15 THE REZILLOS, KID CONGO 5/30 BUBBLE BOBBLE 6/5 THAT METAL SHOW

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WWW.ETIX.COM AND STUDIO 7 BOX OFFICE

PEACE-MONGERING

HIPPIE-HOP

DRUNK OF THE WEEK... BELOW

THE HOMOSEXUAL AGENDA... 44

DATA BREAKER...45 POSTER OF THE WEEK...46

WED
2/18

LIVE

★ **BARBOZA** The Mary Onettes, Noddy, Night Cadet

BERNARD'S Saint John and the Revelations, 5 pm, free

COLUMBIA CITY THEATER Joe Hertler & the Rainbow Seekers, Lanford Black, Jeff Shock, 8:30 pm, \$8/\$10

● **CROCODILE** Kate Voegel, Leroy Sanchez, 8 pm, \$20

DARRELL'S TAVERN Open Mic: Guests, 9 pm, free

● **EL CORAZON** Hail the Sun, the Ongoing Concept, guests, 7:30 pm, \$10/\$12

HIGH DIVE Megasapien, Big Bad, guests, 8 pm, \$6

HIGHLINE Kissing Potion, Richie Aldente, SpiceRack, 9 pm, \$7

HIGHWAY 99 The Charltones, 8 pm, \$7

LO-FI Trick Candles, the Science of Deduction, Ocean Squares, guests, 8 pm, \$6

MOORE THEATRE Gov't Mule, 8 pm, \$30/\$32.50

NECTAR Jeru the Damaja, Ra Scion, Xperience, guests

● **NEPTUNE THEATRE** St. Paul and the Broken Bones, Shaprece, Sean Rowe

★ **NEUMOS** Middy Veil, Hibou, Navvi, Sister Girlfriend

OWL N' THISTLE Ayron Jones, guests, 9 pm, free

PARAGON Two Buck Chuck

THE ROYAL ROOM All Star Dub Session: Boss Guitar, 7:30 pm, \$10/\$12

SEAMONSTER Unsinkable Heavies, 10 pm, free

● **SHOWBOX AT THE MARKET** Riff Raff, 8 pm, \$25/\$30

SKYLARK CAFE & CLUB Open Mic: Guests

★ ● **STUDIO SEVEN** Napalm Death, Voivod, Exhumed, guests, 4:30 pm, \$22

SUNSET TAVERN Rose's Pawn Shop, Left Coast Country, Joy Mills Band

TRACTOR TAVERN Granger Smith, Earl Dribbles Jr., 8 pm

JAZZ

● **BRECHEMIN** AUDITORIUM UW Jazz students, 7:30 pm, \$5

● **EGAN'S JAM HOUSE** Cornish Jazz Ensemble

● **JAZZ ALLEY** Cecile McLorin Salvant, 7:30 pm

TRIPLE DOOR MUSICQUARIUM LOUNGE Kareem Kandi, 8 pm, free

● **THE TRIPLE DOOR** THEATER Jane Monheit TULA's Kerry Wallingford Quartet, 7:30 pm, \$15

DJ

CONOR BYRNE Rainier Soul Sounds: Cameron Elliot, DJ Bekah Zietz, 9 pm, free

CONTOUR NuDisco

CORBU LOUNGE Fade

FOUNDATION Substance

Wednesdays: Guests

HAVANA SoulShift: Peter Evans, Devlin Jenkins, Richard Everhard, \$1

LO-FI Pure Moods

NEIGHBOURS Pulse

★ **Q NIGHTCLUB** FWD: Guests, 9 pm, Salva, Girl Unit, 9 pm, \$12

★ **VERMILLION** HISSSSSS: Une Nuit de Cassettes Pt. Deux

THURS
2/19

LIVE

BARBOZA Specters, Special Explosion, Bod, 8 pm, \$6

BLUE MOON TAVERN Water Felon, Niki DeAngelis, Honey Mustard

COLUMBIA CITY THEATER Yesper, Wild Arms, Eastern Souvenirs, 8:30 pm, \$8/\$10

CONOR BYRNE Devin

Sinha, Boots to the Moon, Sarah Pasillas, 9 pm, \$8

● **CROCODILE** Matoma **DARRELL'S TAVERN** Our Dead Fathers, Stained by a Killer, guests, 9 pm, \$5

DISTRICT LOUNGE Cassia DeMayo Quintet, 8 pm, free

● **FREMONT ABBEY** Honey Noble, Silver Torches, Ormonde, 8 pm, \$8

HARD ROCK CAFE Acoustic Sessions at Hard Rock:

HIGH DIVE Marmalade, \$6

HIGHLINE Whitney Monge, Nick Hilden, Matney Cook

HIGHWAY 99 Hudson

★ **KREMWERK** Newaxeyes, Raveghost, Sphyramid, Dream Beat, Jimi Jaxon

LO-FI DCTV, Car Seat Headrest, guests, 9 pm, \$7

THE MIX Yada Yada Blues Band, free

MONKEY LOFT Spectrum: Guests, \$5

MOORE THEATRE Tommy Emmanuel, Clive Carroll,

7:30 pm, \$32.50-\$42.50

NARWHAL Mercy Ties, Grenades, Leatherdaddy, 10 pm, \$7

NECTAR Eminence Ensemble, Spyn Reset, Brothers Gow, 9 pm, \$7

OWL N' THISTLE JP Hennessy, 9 pm, free

★ **THE ROYAL ROOM** Probosci, Alan Bishop, 8 pm, \$12/\$15

SEAMONSTER The Theoretics, 10 pm, free

★ ● **SHOWBOX AT THE MARKET** Karl Denson's Tiny Universe, 9 pm, \$22/\$25

★ ● **SONIC BOOM** RECORDS Colleen Green

★ **SUNSET TAVERN** Sonny and the Sunsets, Colleen Green, 9 pm, \$12

TRACTOR TAVERN Fred Eaglesmith, Tif Ginn

TRIPLE DOOR MUSICQUARIUM LOUNGE T Bird and the Breaks

● **VERA PROJECT** Cro-Mags, Ill Intent, GAG, Keep it Clear, Red Scare, 7 pm

JAZZ

BARCA Jazz at Barca

● **BRECHEMIN**

AUDITORIUM UW Jazz students, 7:30 pm, \$5

EGAN'S JAM HOUSE Susan McKeown and Kyle Sanna

● **JAZZ ALLEY** Network

● **THE TRIPLE DOOR**

THEATER Jane Monheit

TULA'S Fred Hoadley's

Sonando, 8 pm, \$10

VITO'S RESTAURANT & LOUNGE Casey MacGill

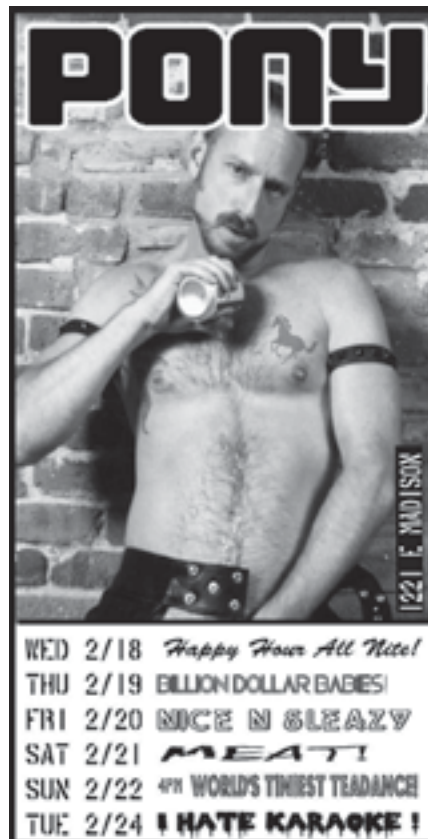
DJ

BALLROOM Throwback Thursdays: DJ Tamm

BALTIC ROOM DJ Bret Law, \$3

CONTOUR Jaded

MERCURY Dark Industry Night: Guests, \$5



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High Dive

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FRI 2/20 HIGH DIVE PRESENTS: ROCK **LO' THERE DO I SEE MY BROTHER** THE UNION TRADE (SFO), PHARAOHS OF THE SUN, GLASS TUNNELS \$6 ADV, \$8 AT THE DOOR / 9 PM

SAT 2/21 HIGH DIVE PRESENTS: ROCK **THE HAPPY CAMPERS** CHIP GAASCHE \$8 ADV, \$10 AT THE DOOR / 9:30 PM

SUN 2/22 HIGH DIVE PRESENTS: **FORGET ME NOT** JON MATHERLY + GUESTS \$6/8 PM

MON 2/23 **ABSOLUTE KARAOKE** WITH KJ-NOM!! \$5 JAMESON DRINKS ALL NIGHT LONG! FREE/8 PM

TUE 2/24 HIGH DIVE PRESENTS: ROCK/INDIE **CAT AMONG PIGEONS** ARMADILLO HOTEL GARRETT & THE SHERIFFS \$6/8 PM

WED 2/25 HIGH DIVE PRESENTS: INDIE/ACOUSTIC **BRUISED HEARTS REVUE** JORDAN BEACH, JAKE CARDEN \$6/8 PM

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FRI FEB 27 @ THE VERA PROJECT
THE TRAGIC THRILLS
(MEMBERS OF ALLSTAR WEEKEND)
TRAPPER SCHOEPP, DYLAN YUSTE, W/ GUESTS
ALL AGES - \$10 ADV / \$12 DAY OF SHOW - 7:00 PM

FRI MAR 6 @ THE VERA PROJECT
KEVIN DEVINE & THE GODDAMN BAND
DADS, FIELD MOUSE, DISTRICT
ALL AGES - \$13 ADV / \$16 DAY OF SHOW - 7:00 PM

U&C: 3/20 SWIMMERS @ VERA PROJECT, 3/25 FROM INDIAN LAKES @ VERA PROJECT, 3/31 RIVER CITY EXTENSION @ VERA PROJECT, 4/8 BANE @ EL CORAZON, 4/11 STRUNG OUT @ EL CORAZON, 4/17 TIGERS JAW @ THE VERA PROJECT, 4/20 DEFEATER @ EL CORAZON



KELLY O

WOO GIRL HAD TO WEE!

Dear Wee-Wee: I'm not sure why, when you stumbled by me standing in front of the Wildrose, it seemed appropriate to smack me (a perfect stranger!) with your bouquet of flowers. When I gave chase, to throw the flowers back at you, I never expected what I saw when I turned the corner. Instead of being ready for a fight, you looked me square in the face, sat down on the cold sidewalk, and just started peeing. Anyway, I ain't mad. But maybe try to be a little less of a "Legend on Cap Hill" next time? WOOOO! Love, **KELLY O**

★ = Recommended ● = All Ages

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For ticket on-sale announcements, follow twitter.com/seashows

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Comedy Night + musical guest

bands **FRIDAY** 3/6 9pm
Die Nasty, F Holes
Load Levelers, Die Die Die

bands **SATURDAY** 2/7 9pm
12th Annual Chaospalooza
8+ Band Punk Blow-Out!!

eyeBeam **2.22 sunday** **CATHEDRAL**

SUBTERRANEAN DESIRE

WED 2/18	ARTHAUS EPISODE: 8	HAUS OF MAJESTY VS. HAUS OF D'VAH
THU 2/19	DISCO DROPPINGS	NEWAXEYES / RAVEGHOST / SPHYRAMID
FRI 2/20	PHARMAKON	GAREK JON DRUSS / PINK VOID / SHARLESE
SAT 2/21	ONSET PRESENTS:	ZERO T [UK] / KOZMO / LUNCHMONEY
SUN 2/22	SUBTERRANEAN DESIRE	JACKIE HELL / STRAWBERRY SHARTCAKE
FRI 2/27	PRIMARY: ONE[SIE]	SEAN MAJORS / FOFOU / BGEEZY / IAN P.
SAT 2/28	KISS OFF: FETISH FEB	RIFF-RAFF / R-PAL / JULIAPLANETDISCO

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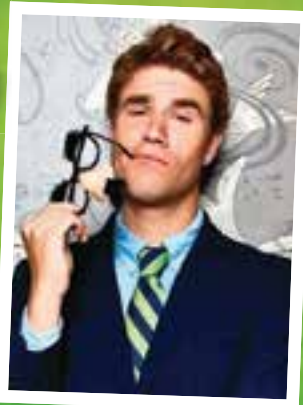
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THURS, 2/18 - SUN, 2/22 MATTHEW BROUSSARD

Born in New Jersey, raised in Atlanta, and, in 2012, winner of Houston's Funniest Person, Matthew Broussard is not exactly sure where he's from. Before pursuing comedy, he earned a degree in math and got fired from being a financial analyst. He can be seen on MTV2's Guy Code, Comedy Central's Adam DeVine's House Party, and The Mindy Project.



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● **NEUMOS** Giraffage, Spazzkid, DJ HoJo, 8 pm
● **OHANA** Get Right
● **PONY** Billion Dollar Babies
● **NIGHTCLUB** Studio 4/4
● **THE RHINO ROOM** Get Fresh: Doc Adam, guests
● **THERAPY LOUNGE** DUH.: DJ Omar, guests
● **TRINITY** Space Thursdays: DeafNIt, Chris Herrera, Christyle, free
● **VERMILLION** Spread Thick: Guests, 9 pm, free
● **THE WOODS** Jobot, PressHa, free

CLASSICAL

● **HUB AUDITORIUM** UW Chamber Orchestra, 7:30 pm, free, Quinton Morris, UW Chamber Orchestra, 7:30 pm, free

FRI 2/20 LIVE

● **ADMIRAL BENBOW** The Broadcast, guests, 9 pm, \$5
● **AQUA BY EL GAUCHO** Ben Fleck, 6 pm, free
● **BARBOZA** Black Plastic Clouds, DedElectric, Xanadu, 7 pm, \$8
● **BLUE MOON TAVERN** The Swarengens, Ganges River Band
● **CENTRAL SALOON** The Lyric League: Guests
● **CHAPEL PERFORMANCE** SPACE Jason E Anderson, RM Francis, 7:30 pm, \$10-\$15 donation
● **CHINA HARBOR** Orquesta la Solucion, 9:30 pm, \$15
● **COLUMBIA CITY THEATER** the Mama Rags, the Black Whales, Prom Queen, 9 pm, \$8/\$10
● **CONOR BYRNE** Weatherside Whiskey Band, Heels to the Hardwood, Buckets of Rain, 9 pm
● **CROCODILE** Tory Lanez, 8 pm, \$12
● **DARRELL'S TAVERN** Die Nasty, the F-Holes, the Load Levelers, 9 pm, \$6

● **EL CORAZON** Suicide Silence, Emmure, guests, 6 pm, \$17
● **EMP MUSEUM** Sound Off! Semifinals #1: Charlie and the Rays, Hemlock Lane, Honcho Poncho, Naked Giants, 8 pm
● **FREMONT ABBEY** Minus the Bear, Daniel G. Harmann, 7 pm, \$40
● **HIGH DIVE** Lo There Do I See My Brother, the Union Trade, Pharaohs of the Sun, Glass Tunnels, 9:30 pm, \$6/\$8
● **HIGHWAY 99** A Tribute to Stevie Wonder: The Alkis, 5 pm, free, guests, 8 pm, \$15
● **KREMWERK** Pharmakon
● **LO-FI** Budtender's Ball: Washed Out, the Flavr Blue, DJ WD4D, 9 pm, free with RSVP
● **MIA ROMA** Michele D'Amour and the Love Dealers, 9 pm, free
● **MOORE THEATRE** Brandi Carlile, 8 pm, \$32.50-\$72.50
● **NECTAR** Tuatara, Happy Orchestra, Molasses, 9 pm, \$8
● **NEPTUNE THEATRE** Bebel Gilberto, 8 pm, \$35
● **NEUMOS** Rose Windows, Motopony, Missionary Position, So Pitted, 8 pm, \$12
● **RENDEZVOUS** A String of Pearls, 9:30 pm
● **SEAMONSTER** Live Funk: Guests, 10 pm, free
● **SHANTY TAVERN** Deception Past, the Riveters, \$7
● **SHOWBOX AT THE MARKET** Cold War Kids, Elliot Moss, 9 pm, \$22/\$25
● **SHOWBOX SODO** Iration, Stick Figure, Hours Eastly, 8 pm, \$20/\$25
● **SLIM'S LAST CHANCE** CRACKER FACTORY, No Crown, Morton Crow, Jondus Beckman, 9 pm, \$7
● **SPACE NEEDLE** Sunset at SkyCity: Jason Coult, 6 pm
● **STUDIO SEVEN** MDOT80, 2Mill, D Menace, guests, 9 pm
● **SUNSET TAVERN** Kevin

Morby, Jessica Pratt, 9 pm, \$12
● **TIM'S TAVERN** Sweet Lou's Sour Mash, Forest Beutel, 9 pm, \$7
● **TRACTOR TAVERN** Steep Canyon Rangers, the Warren G Hardings, 9 pm, \$15
● **TRIPLE DOOR** MUSICQUARIUM LOUNGE Supersones, 5 pm, free, the Hot McGandhis, 9 pm, free
● **THE TRIPLE DOOR** THEATER 7th Annual Gimme Shelter: The Dusty 45s, Country Lips, 7 pm, \$30/\$35
● **VERA PROJECT** Capsize, To The Wind, Exalt, Cold Truth, 7 pm, \$10
● **VERMILLION** Wildstyle: Guests, free

JAZZ

● **DUOS LOUNGE** Jeff Ferguson's Triangular Jazztet, 7:30 pm, free
● **JAZZ ALLEY** Network, 9:30 pm, \$2.50
● **THE ROYAL ROOM** Joel Harrison, guests, 8 pm, \$12/\$15
● **TULA'S** Jovino Santos Neto, 7:30 pm, \$16

DJ

● **BALLROOM** Rendezvous Friday: Guests, 9 pm
● **BALMAR** 80's/90's Night: Guests, 9:30 pm, free
● **BARBOZA** Just Got Paid: Guests, free
● **CORBU LOUNGE** Stereo Fridays: Guests
● **CUFF** DJ Night: Rotating DJs, 10 pm, free
● **FOUNDATION** Resonate Fridays: Guests
● **FUEL** DJ Headache, guests
● **HAVANA** Rotating DJs: DV One, Soul One, Curtis, Nostalgia B, Sean Cee, \$5
● **LO-FI** Budtender's Ball: Washed Out, the Flavr Blue, DJ WD4D, 9 pm, free with RSVP
● **MERCURY** Black Light District: Skinlayers, Psyop, 9 pm, \$5

● **NEIGHBOURS** Absolut Fridays: DJ Richard Dalton, DJ Trent Von
● **PONY** Shenanigans: DJ Porq, DJ kKost
● **NIGHTCLUB** Icon Fridays: Guests
● **RE-BAR** Hydro Funk: OCNotes, Proh Mic, 9 pm
● **THERAPY LOUNGE** Rapture: Guests, \$3 after 11 pm
● **TRINITY** Playday: Guy, VSOP, Tyler and DJ Phase

CLASSICAL

● **BENAROYA HALL** Bach's Orchestral Suites: Seattle Symphony, 8 pm
● **MEANY HALL** UW Chamber Orchestra, 7:30 pm, \$10 students/\$15
● **ST. MARK'S CATHEDRAL** Mark Steinbach, 7:30 pm, \$15 suggested donation

SAT 2/21 LIVE

● **ADMIRAL BENBOW** Sin Circus, Jobe Himself, Prelude to a Pistol, 9 pm, \$5
● **AQUA BY EL GAUCHO** Ben Fleck, 6 pm, free
● **BARBOZA** Star Meets Sea, Erik Blood, William Hall, 7 pm, \$6/\$8
● **BLACK LODGE** Nude Beach, Divers, Wimps, Vats, 8:30 pm
● **BLUE MOON TAVERN** Michael Wohl, guests
● **CHAPEL PERFORMANCE** SPACE Gwenk, 8 pm, \$5-\$15 suggested donation
● **CONOR BYRNE** Tukt, Pufferfish, Payson, 9 pm, \$8
● **CROCODILE** Zion I, Los Rakas, Locksmith, 8 pm, \$17
● **DARRELL'S TAVERN** Chaospalooza Punk Fest: Guests, \$8
● **EL CORAZON** Reagan Youth, 13 Scars, guests, 8 pm, \$10/\$12
● **HIGH DIVE** The Happy Campers, Chip Gaasche, 9:30 pm, \$8/\$10

THE HOMOSEXUAL AGENDA

BY ADRIAN RYAN

WEDNESDAY 2/18 BIZNITCHES AND BIZLOOD

And so here we are! Balls-deep in the eighth **Arthaus Drag Battle Royale**, and these fabulous biznitches are out for bizlood! They are calling this episode the "Wild Card Round." And this time, the legendarily infamous and most-unsinkable Mom Finley will be dusting off her old and much-storied former persona (mostly seen around the sordid streets of NYC in the eearly '90s) called "D'Vah." She and her crew shall be **vogue-ing their hip-pads off** in an attempt to defeat the Haus of Majesty to make it to the semifinals (the Majesties lost to Shelita Potroast's Waffle Haus last time, and are back to redeem their name). Who will emerge victorious? Who will break a hip? The suspense is pure torture, I know. *Kremwerk, 10 pm, \$5, 21+.*

FRIDAY 2/20

JACKIE HELL SLAPS THE D

It seems like forever since we've been to a **Dickslap**, and do you know why? Because it's reliable. We know it's always just a week or two away, and that it is consistently one of the best, sweatiest, naughtiest parties ever invented. But this one we must pay very special attention to, and be extra-sure not to miss, because it is being invaded/hosted by that abomination of God, that **delightful human nightmare**, that walking, singing toxic tire fire the world knows as Jackie Hell. Please expect the sleaze levels to be OFF THE FREAKING CHARTS. Also featuring DJs Two Dudes in Love all the way from San Francisco. *The Eagle, 9 pm, \$7-\$10, 21+.*



KELLY O

SUNDAY 2/22

IF YOU MUST OSCAR, OSCAR HERE

Counted among my many hobbies are googling myself and **conspicuously ignoring award shows**, as everyone knows damn good and well. However! Award show *parties* are a different matter entirely and completely within my delicious purview. Therefore! For you starry-eyed 'mos who still insist on eking every drop of glittering, glitzy glamour from the masturbatory tropes of ye olde The Oscars, there is only one choice: **Gay City Health Project and Three Dollar Bill Cinema's 10th Annual Oscar Party!** And please to forgive my hyperbole (as an axiom), but THIS IS GOING TO BE THE BEST DAMN OSCAR PARTY IN THE HISTORY OF HISTORY. And why? Because this year, they are taking the party to the fresh swankiness of the fully remodeled Cinerama, and, best of all, the event is hosted by that bastion of bio-queens: the dancing, mugging miracle that is **Cherdonna Shinatra** herself. Cherdonna will dazzle you (as she does), the free food and not-so-free drinks will sate you, and you can even watch the damn awards show... if you must. *Cinerama, 4 pm, \$25/\$85 VIP, 21+.*

★ **HIGHLINE** Wiscon, the Gods Themselves, Lazy Animals, 9:30 pm, \$7
HIGHWAY 99 Kevin Selfe & the Tornados, 8 pm, \$18
THE MIX Klover Jane, Warning Danger!, Mom's Rocket, 9 pm, \$7
NECTAR Eduardo Mendonca, Show Brazil
★ **NEUMOS** the Grizzled Mighty, Smokey Brights, Constant Lovers, Cabana
ONE EYED JACKS Aury Moore Band, 9 pm, \$10
RENDEZVOUS Unlikely Friends, Ruler, Oh! Pears
ROLLING BAY HALL Rose Windows, So Pitted
THE ROYAL ROOM The Cumbrios, 9 pm
SHOWBOX AT THE MARKET Flight Facilities, 9 pm
★ **SHOWBOX SODO** Borgore, OOKAY, Juaz
SKYLARK CAFE & CLUB Nirvana's *Nevermind*: Star Anna, the Valley, Dirty Dirty, Stereo Creeps, guests, \$8
SLIM'S LAST CHANCE Sleep Capsule, Projections on a Wall, the Centre Cannot Hold, 9 pm, \$5
SPACE NEEDLE Sunset at SkyCity: Emily Weston, 6 pm
★ **ST. DEMETRIOS** GREEK ORTHODOX CHURCH Balkan Night Northwest: The M9, EurodancepartyUSA, Bucharest Drinking Team
STUDIO SEVEN Avoid the Void, Sorrow's Edge, Stolen Society
★ **SUNSET TAVERN** Six Organs of Admittance, Elisa Ambrogio, 9 pm, \$12
TRACTOR TAVERN Nite Wave, 9 pm, \$10

JAZZ

EGAN'S JAM HOUSE Kristy Fammartino Quartet, 9 pm
JAZZ ALLEY Network
KIRKLAND PERFORMANCE CENTER New West Guitar Ensemble
MEANY HALL Marc Seales, 7:30 pm, \$12 students/\$20
SEAMONSTER Eric Hullander Jazz, 6 Demon Bag
TULA'S Susan Pascal Quartet, 7:30 pm, \$16

DJ

415 WESTLAKE NPH USA, 8 pm, \$45
BALLROOM Sinful Saturdays: Guests, 9 pm
BALMAR Top 40 Nigh
BALTIC ROOM Crave Saturdays: McClarron, Swel, 10 pm
BARBOZA Inferno: DJ Swervewon, guests, 10:30 pm, \$5 before midnight/\$10 after
CORBU LOUNGE Juicy: DJ Supasam
CUFF DJ Night: Rotating DJs, 10 pm, free
FADO IRISH PUB Fado Saturdays: DJ Doogie, free
FOUNDATION Progression Saturdays: Guests
HAVANA Rotating DJs: DV One, Soul One, Curtis, Nostalgia B, Sean Cee, \$5
MERCURY Machineries of Joy: DJ Hana Solo, \$5
NEIGHBOURS Seattle Inferno Mustache Party
PONY Meat: Amateur Youth, Dee Jay Jack
Q NIGHTCLUB Kingdom

Saturdays: Guests, \$10
RE-BAR Ceremony
RUNWAY CAFE DJ David N, free
THERAPY LOUNGE Dance Yourself Clean: Guests
TRINITY Reload Saturdays

CLASSICAL

BENAROYA HALL Bach's Orchestral Suites
BLESSED SACRAMENT CHURCH The Passion of Our Lord Jesus Christ: Tudor Choir, 7:30 pm, \$20-\$30
★ **MCCAW HALL** Semele: Seattle Opera, 7:30 pm
UW KANE HALL Mark Steinbach, 7:30 pm, free

SUN 2/22 LIVE

ADMIRAL BENBOW Benbow Sunday Nitecap: Guests, 8 pm, free
AQUA BY EL GAUCHO Ben Fleck, 6 pm, free
★ **BARBOZA** MNDSGN, IG88, Eddie Bermuda, 8 pm, \$8
★ **CAFE RACER** The Racer Sessions, free
EL CORAZON Shine Bright Baby
EMPTY SEA STUDIOS Kathryn Claire and the Dream Band, 7 pm, \$12/\$15
HOLLOW EARTH RADIO Meth Dad, Michael Parallax, Nightspace, Mikey Nike, 8 pm
KELLS Liam Gallagher
★ **NARWHAL** Childbirth, Slutever, Lisa Prank, Sharkie

NECTAR Mugatu, Naked Gypsies, Golden Idols, Spirit Award, 7 pm, \$5
PARAMOUNT THEATRE The Manumission Requiem
RENDEZVOUS Freeway Park, the Sunbreaks, Wandering King, 9:30 pm
★ **SARAJEVO LOUNGE** Balkan Night Northwest Afterparty: Chris Bajmakovich, 8 pm, \$20
SEAMONSTER Vinyl Gold
SHOWBOX AT THE MARKET Lotus, PanAstral, 8 pm, \$19.50/\$22
SKYLARK CAFE & CLUB Eleven: A Tribute to Pearl Jam's *Ten*, 8 pm, \$7
TIM'S TAVERN Kirsten Silva's Seattle Songwriter Showcase: Guests
TRACTOR TAVERN Doug Seegers, guests, 8 pm, \$12.50
VICTORY LOUNGE Brave Hands, Joyride, 9 pm
VITO'S RESTAURANT & LOUNGE Ruby Bishop, 6 pm; the Ron Weinstein Trio

JAZZ

THE ANGRY BEAVER The Beaver Sessions
DARRELL'S TAVERN Sunday Night Jazz Jam
JAZZ ALLEY Network
THE ROYAL ROOM Jacob Zimmerman, Garfield High School Jazz Band, Seattle JazzED, 5:30 pm
TULA'S Fairly Honest Jazz Band, 3 pm, \$5; Jim Cutler Jazz Orchestra, 7:30 pm, \$8

DJ

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DATA BREAKER

BY DAVE SEGAL



Michna

TONJE THILESEN

SUNDAY 2/22

GET STONED AND BLISSED TO MNDSGN'S DOWN-TEMPO MEDITATIONS

Mndsgn's *Surface Outtakes* album (out February 11) is unbelievably **beautiful and beatific**. The LA-based Stones Throw artist sounds like he might be a fan of P.M. Dawn, the peace-mongering hippie-hop group who benevolently ruled the '90s for a minute. Listen to Mndsgn's low-impact, down-tempo tracks and you'll be **set adrift on memory bliss** like there's no tomorrow. The music of Mndsgn (pronounced "mind design," aka Ringgo Ancheta) luxuriates in serene, ambrosial ambience; when he *does* bring in beats, they're relatively laid-back and gentle. Anyone who titles an album *Yawn Zen* isn't fixing to pump out high-energy club bangers, but respect to Mndsgn for excelling in his blissful lane. With **IG88** and **Eddie Bermuda**. *Barboza*, 8 pm, \$8 adv, 21+.

TUESDAY 2/24

MICHNA'S HEAD-NOD-IN-THE-CLOUDS MUSIC

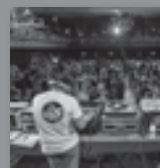
I hate to be one of *those* people (not really), but I prefer Michna's early work with Miami's **Secret Frequency Crew**, who in 2004 put out a great psychedelic-IDM, post-hiphop album on Schematic titled *Forest of the Echo Downs*. Michna later moved to Brooklyn and focused on his solo career, signing to the prestigious Ghostly International and dropping his debut album proper, *Magic Monday*, in 2008. It's smack-dab in Ghostly's wheelhouse: melodically adept, moderately funky beatmakers who want to make you nod your head while it's lost in the clouds. There's a ton of this stuff out there, and Michna does it very well. His new Ghostly full-length, *Thousand Thursday*, sounds like Michna **reimagining '90s rave tunes** from a more intimate, subdued 21st-century perspective. These lightly euphoric tracks gain more elevation and are more expansive than his previous work. Should be interesting to see how the breakdancers at the weekly hiphop institution Stop Biting respond to Michna. With **Introcute**, **WD4D**, **Abso-luteMadman**, and **AC Lewis**. *Lo-Fi*, 9 pm, \$5, 21+.

WEEKLY EVENTS

MON SALSA
TUE TANGO
WEST COAST
WED SWING
BACHATA
THU SALSA
KIZOMBA^{2nd & 4th} THU
FRI SALSA
KIZOMBA^{1st} FRI
TANGO^{2nd} FRI
SAT SALSA
SWING
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MERCURY Mode: DJ Trent
 Von, 9 pm, \$5
NEIGHBOURS Noche
 Latina: DJ Luis, DJ Polo
PONY TeaDance
 ★ **RE-BAR** Flammable

★ **KREMWERK** Crown Hill
Repeater, RM Francis, DJ
Veins, 8 pm

★ **LO-FI** Michna, Introcut,
WD4D, guests, 9 pm, \$5

★ **NECTAR** Pablo Honeyes,
Purr Gato, Ultra Violent
Rays

★ **NEUMOS** Machine Head

★ **OWL N' THISTLE** Jazz with
Eric Veltrilinde

CLASSICAL

★ **A MCCAW HALL** Semele

MON
2/23
LIVE

88 KEYS Blues On Tap, 8 pm, free

A AMERICANA Open Mic, 5 pm, free

CAPITOL CIDER
EntreMundos, 9:30 pm

HIGHLINE Enabler, Call of the Void, the Drip, Transient, 9 pm, \$8/\$10

KELLS Liam Gallagher

NECTAR Mo' Jam Mondays: Morganica Quartet, guests

THE ROYAL ROOM Peter Bradley Adams

TRIPLE DOOR
MUSICIQUARIUM LOUNGE
Crossrhythm Sessions

★ A THE TRIPLE DOOR
THEATER the Church

JAZZ

SEAMONSTER Hydroplane
TULA'S D'vonne Lewis



BALTIC ROOM Jam Jam
★ **BAR SUE** Motown on Mondays
★ **THE HIDEOUT** Industry Standard: Guests, free
MOE BAR Moe Bar Monday
PONY Fruit
★ **RE-BAR** Collide-O-Scope

CLASSICAL★ **A** **MCCAW HALL** Semele

JAZZ

★ **A JAZZ ALLEY** Christian
McBride Trio, 7:30 pm
SEAMONSTER Michael
Owcharuk, guests, 8 pm
TULA'S Steve Messick's
Endemic Ensemble

DJ

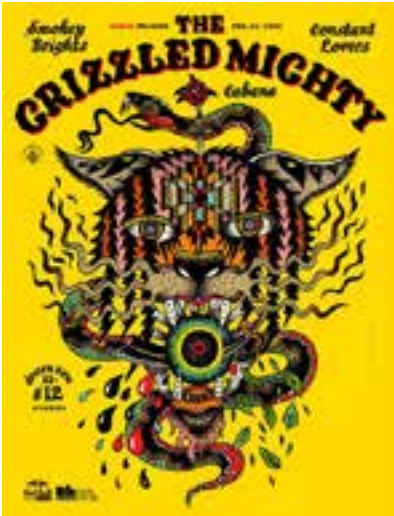
BALTIC ROOM Drum & Bass Tuesdays
BLUE MOON TAVERN Blue Moon Vinyl Revival
HAVANA Word Is Bond
MERCURY Die
NEIGHBOURS Pump It Up
VERMILION
 #TuesdaysCanBePoppin
 ★ **WILDROSE** Taco Tuesday: Guest DJs

CLASSICAL

A BRECHEMIN
AUDITORIUM Baroque Ensemble, 7:30 pm, \$5

A MEANY HALL Music of Today: Cristina Valdes, Greg Sinibaldi, Marci Paczkowski

POSTER OF THE WEEK



Shogo Ota is a stylistic chameleon—this old-school tattoo look is a first for him, as far as I can remember—and his ongoing work for Neumos and Barboza has been pretty phenomenal. See more of Shogo's work at tiremanstudio.com. **AARON HUFFMAN**

The Grizzled Mighty
w/ Smokey Brights, Constant Lovers, Cabana
Sat Feb 21, Neumos



FILM



BIG IN JAPAN Tennis Pro's Phil Peterson argues a line call with director John Jeffcoat.

Struggling in Seattle, *Big in Japan*

Filmmaker John Jeffcoat on His Effort to Bring Tennis Pro to the World Stage

BY DAVE SEGAL

You probably don't know the Seattle power-pop trio Tennis Pro, even though they've been toiling away for seven years. They're one of thousands of bands in this city struggling to get

their songs into your ears, but your apathy remains steadfast. That may change once John Jeffcoat's shaggy, fish-out-of-water road comedy *Big in Japan* hits screens. The Seattle director/writer's second narrative feature (after 2006's rom-com *Outsourced*) portrays Tennis Pro's last-ditch attempt to make it by going to Japan, where they hope their effusive, Cheap Trick/King Tuff-like tunes earn them enough buzz and popularity to free them of their low-paying day jobs.

Managed in the film by former Green River drummer and Tokyo transplant Alex Vincent (aka Alex Shumway), Tennis Pro—Phil Peterson, David Drury, and Sean Lowry—get their bumblings asses to Japan after considerable financial and relationship strain, and find themselves in many humorous and baffling situations. Murphy's Law rules much of their trip, but against the odds, Tennis Pro serve some aces, too. They win some fans, make friends with Japanese musicians, get sensual baths, write new songs, and attract label interest. They also drink enough sake to stun Godzilla. If Tennis Pro's exuberant, catchy music and the band members' scrappy, self-deprecating charm don't win you over by film's end, you probably have terminal anhedonia.

Jeffcoat met Tennis Pro through Jane Charles, producer of MTV's *\$5 Cover Amplified* documentary series. He was looking to shoot a rock-and-roll road movie/comedy deploying the techniques he honed while working on *Amplified*. "I was shooting all these documentaries by myself on these Seattle bands," Jeffcoat says in a phone interview while on a ferry from his Vashon Island home. "I was amazed at the quality I was getting when

shooting in these low-light situations in bars and clubs. I was having fun hanging out with bands. I thought it would be fun to do some kind of dramatic film using a documentary crew. I thought if you shoot it like a rock road film with three people, it would be a great challenge and really fun."

According to Jeffcoat, the project was initially presented as a reality TV show by Peterson, Tennis Pro's bassist/vocalist, featuring his unpopular group going to Japan to catch their big break. Jeffcoat nixed that idea, but after hanging out with the band and listening to their music, he thought he could make an entertaining movie that blended fact and fiction. "When they first gave me their bios, I laughed and thought, 'That's pretty funny, but what do they *really* do?'" Jeffcoat says. "It turns out they were real. It was a hairstylist, a professional card-counter, and a prodigy cello player. The idea of working with nonactors was very scary. I felt like the closer I could keep it to reality, the safer it would be for everybody. I thought they had really interesting backstories. They weren't heroin addicts and seemed responsible enough that it wasn't going to make my life a complete misery traveling halfway around the world with them."

Jeffcoat put the onus on Tennis Pro to raise funds to travel to Japan, which they did through a Kickstarter campaign. He then enlisted former Maldives drummer Ryan McMackin and Adam Powers to do camera and sound work, respectively. Once in Tokyo,

they worked quickly and unobtrusively with small Canon 5D Mark II cameras, and leveraged Vincent's connections to facilitate things.

On screen, Tennis Pro seem to possess natural comedic abilities, a gift that's surprising for nonactors. Jeffcoat agrees: "I'm a huge fan of some of those '70s films with musicians like David Bowie and Mick Jagger, Art Garfunkel, even the Beatles. Maybe they're not the best actors, but musicians do have this sort of charisma and character that comes across. Also, I think the audience is a little more willing to let certain things fly. They realize they're musicians."

Jeffcoat notes that the musicians required lots of "liquid courage" to act, but eventually relaxed into their semiautobiographical roles, with workshoping help from instructor Matt Smith. Additionally, Tennis Pro tapped into their "natural rapport" as longtime bandmates. "If we could capture some of that honesty between them, then we could get through the acting thing. Keep the situations as real and relatable as possible. A lot of the stuff that happens in the movie is taken from reality—things the band or Alex has experienced, or that we experienced traveling in Tokyo. As long as we kept the situations honest, my hope is that it would feel believable and interesting." Further helping *Big in Japan*'s spontaneous feel was Jeffcoat and McMackin's habit

of always carrying cameras. "We captured a lot of impromptu moments that we weaved into the regular stuff," Jeffcoat says. He cites *Leningrad Cowboys Go America* and *Repo Man* as inspirations for *Big in Japan*.

With their peppy, melodically winsome music, Tennis Pro probably should be bigger than they are. "It's funny how some [bands] just click, some of them turn the right corner and meet the right person and they're off," Jeffcoat says. "I've met a lot of bands that are really awesome and for whatever reason, it just hasn't clicked. Then the question becomes: How long do you keep at it before your wife starts giving you issues, like you can't pay the bills? How far are you gonna take it, to see if you can click? That's kind of what the movie's about." ■

"It was a hairstylist, a professional card-counter, and a prodigy cello player. They weren't heroin addicts."

Film Rock Stars

The Best, Worst, and Weirdest Films Starring Musicians Playing Loose Variations on Themselves

BY SEAN NELSON

Tennis Pro's film debut, *Big in Japan*, puts them in rarefied air; cinemawise. The tradition of rock stars playing thinly veiled versions of themselves in narrative films—non-documentary, non-biopic, non-concert—is as noble as rock 'n' roll itself, which is to say: not noble at all. But also like rock 'n' roll, it has generated some excellent art, some colossal garbage, and some excellent garbage. Herewith: a partial list of the form's highs, lows, and huh?'s—and because film makes no qualitative distinction between rock, rap, C&W, and R&B, neither will I.

YEAH, YEAH, YEAH:

A Hard Day's Night/Help! (The Beatles): These films—one a total masterpiece and one an interesting failure—remain the twin gold standard for transforming a 100 percent beautiful, 75 percent funny rock band into the most durable four-headed persona of the 20th century.

Head (The Monkees): The only truly great psychedelic film, *Head* invents a strand of pop-cultural self-awareness (channeled through Ionesco and McLuhan) that inverts and perverts the Beatles persona just as much as the TV show it deconstructs aped it.

8 Mile (Eminem): In which the first Elvis of the 21st century left an indelible mark, reclaiming the old rock 'n' roll identity of hopeless white trash whose only hope is music.

Leningrad Cowboys Go America (Sleepy Sleepers): Lest we forget that America means many things to many people.



Flame (Slade): Surprisingly gritty kitchen sinker starring the band that married pub-rock toughness and glam-rock absurdity.

OH, HELL NO:

Glitter (Mariah Carey): And it was all going so well, Mariah...

Hearts of Fire (Bob Dylan): '80s Dylan is a tough sell for even the most devout among us, BUT watching him get passed over for younger rocker Rupert Everett (!!!) beggars belief.

Light of Day (Joan Jett): There's very little dignity available to even the staunchest rock musician, but not even the mighty Joan Jett can withstand being stuck in a bar band led by Michael J. Fox (!!!).

Tougher Than Leather (Run-DMC): I'll let Spike Lee (to whom the film was reportedly offered) handle this one—"Run, D, and Jam Master Jay spend the entire film running around and shooting people... The real failure of the project, in my eyes, is that the Black producers chose record producer Rick Rubin, a white man with no film experience, ►



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◀ to cowrite and direct... Not just anyone can make a good film. Film is not to be played with."

Give My Regards to Broad Street (Paul McCartney): The 25 percent of the Beatles who wasn't natural on camera wrote and starred in this bizarre, narcissistic fantasia of MTV wish-thinking to enable big production numbers of his old hits—"Silly Love Songs" inclusive—and a couple of new (in 1984) ones that even his most ardent fans (myself included) never asked for.

SAY WHAT?

200 Motels (Frank Zappa, Ringo Starr, Keith Moon, Flo & Eddie): The filmmakers allegedly consumed no drugs during the creation of this ingenious freak show. Please don't make the same mistake when you watch it.

KISS Meets the Phantom of the Park (KISS, alas): I hate KISS, but seeing Star Child, The Demon, Space Ace, and Cat Man run around Magic Mountain like idiots makes for sweet schadenfreude. Sample dialogue: "Good question, Cat Man. What do you compute,

Space Ace?" "Insufficient data at the moment, Star Child."

Idlewild (Outkast): Better (and weirder) than expected. I expect the cult of this film to grow.

One-Trick Pony (Paul Simon, Lou Reed): Though ostensibly an ironic drama about the life of a road warrior, if you turn the sound down, this is a film about a very small man in a world of regular-sized people. See also: the inspired casting of Reed as a crass commercial record producer.

Renaldo and Clara (Bob Dylan): The best four-and-a-half-hour argument against total artistic freedom ever put on film. The concert sequences rule, though.

Honorable Mention:

The Electric Horseman (Willie Nelson), *Honeysuckle Rose* (Willie Nelson), *Songwriter* (Willie Nelson, Kris Kristofferson), *A Star Is Born* (Barbra Streisand, Kris Kristofferson), *Roadie* (Meat Loaf), *Hold On!* (Herman's Hermits), *Catch Us if You Can* aka *Having a Wild Weekend* (The Dave Clark Five), *Spice World* (Spice Girls). ■

FILM SHORTS

More reviews and movie times: thestranger.com/film

LIMITED RUN

★ GANGS OF WASSEYPUR

The film is, yes, five hours long, but not one of those hours is a waste of time. This is a magnificent and lusty crime drama, a story filled with everything that makes cinema cinema: strong friendships, grand betrayals, a broad historical background, a broad economic background, lots of action, lots of love scenes, lots of passions that have a godlike register. There is also a fantastic score—*Gangs of Wasseypur* is a drama and not a standard Bollywood—meaning, the gangsters, or government officials, or lovers do not break into song. Once you've entered this film, with its opening action sequence (bombs, bullets, a panic room), you will lose track of time. The film is shown in two parts. (CHARLES MUDEDE) **SIFF Film Center, Fri-Sat 6:15 pm (part one) and 9:30 pm (part two), Sun noon (part one), 3:15 pm (part two).**

★ GIRLHOOD

If you've ever been a teenage girl, there's a scene in *Girlhood* (in French, *Bande de filles*) that cuts to an essence of that experience like a shaft of light cuts through a tunnel. The film's protagonist, Marieme (Karidja Toure), is in a cheap hotel room with three cool girlfriends, drinking brown liquor mixed with Coke and smoking a bit of weed. Rihanna's "Diamonds" plays, and Marieme watches her friends, dolled up and drunk, twirling and teasing each other, precocious and kidlike all at once. The camera lingers on Marieme's face, on an expression that seems to read, *I am in exactly the right place at the right time. We will never be more beautiful than now.* The moment is worth noting, because the circumstances that surround Marieme grow increasingly twisted and suffocating throughout the film. The story takes place in contemporary France, our protagonist is 16 years old and black, she lives in one of the giant public-housing complexes on the periphery of Paris. If you grew up in American suburbs, the experience of France's low-income suburbs (*les banlieues*) is far from an equivalent. It's far from the reality experienced by most of the light-skinned, affluent, and liberal elite that populate inner Paris. On January 7, French suburbs drew global scrutiny when two French gunmen of Algerian descent attacked the offices of *Charlie Hebdo*. Mainstream French society had already stigmatized its own suburbs and the North African communities living in them for decades, but the *Charlie* attack seemed to plunge the whole world into absolutist takes on what had happened. The tragedy became a symbol of the war on free speech, France's failure to integrate its Muslim and North African populations, an ideological clash with international stakes, or an identity crisis breaking down the republic of *liberté, égalité, fraternité*. Nuance and individual stories left the conversation when the gunmen entered the door. Which brings us back to Marieme, who, as the film progresses, tries on several different identities in response to her changing environment. The film doesn't treat Marieme like a helpless victim of socioeconomic conditions, nor does it attach a moral message to her experimentation with sex or dealing drugs. (The closest American parallel is probably the 2003 film *Thirteen*, which carried heavy "loss of innocence" and teen hysteria vibes.) Instead, the viewer watches Marieme as she grasps on to various relationships with family, friends, partners, and employers—then detaches herself from those relationships as they become unhealthy. Marieme's quest for identity is also a quest for survival. As opposed to most stories told about "troubled" teen girls, *Girlhood* depicts someone navigating her world in

a hyperrational way. The complicated truth expressed in *Girlhood* is that it's often a survivor's strength that forges identities and occupations condemned by the rest of society—not weakness or hormonal confusion. (SYDNEY BROWNSTONE) **SIFF Cinema Uptown, Fri-Tues. For complete schedule, see thestranger.com/film.**

★ HARD TO BE A GOD

The first thing to know about *Hard to Be a God* is that it's a visually astounding film. Aleksei German has filled every inch of his silvery three-hour epic with arresting detail. The second is that German, who made only six films during his lifetime, died before completing this long-gestating adaptation of Arkady and Boris Strugatsky's science-fiction novel (his wife and son provided the finishing touches). The third is that it plays like a funhouse mirror reflection of the Middle Ages with nary a robot or spaceship in sight. The action takes place on Arkanar, a backward planet that looks like Earth, except there was no Renaissance, and the people are crude, simplistic beings (cackling, crotch-grabbing, face-smashing). It's a Bosch painting come to life. In their midst, an Earth scientist disguised as a noble attempts to encourage progress, but German's style triumphs over the story by way of fluid tracking shots, characters who speak directly to the camera, and bizarre phenomena, like dancing chicken feet, that enter the frame for no discernible reason. Logic melts away on this phantasmagorical trip into a fog-shrouded, mud-encrusted universe where Tarkovsky's *Andrei Rublev* meets Hoban's *Ridley Walker* by way of *Monty Python*. Like its maker, it's truly one of a kind. (KATHY FENNESSY) **Northwest Film Forum, Fri 7 pm, Sat-Sun 3 pm, Mon 3, 7 pm.**

NOW PLAYING

MCFARLAND, USA

You've got to at least give *McFarland, USA* this: Of the two racist Kevin Costner movies released in the past month (the other being *Black or White*), it's probably the least racist. *McFarland* is based on the true story of Jim White, a disgraced high-school football coach who moved to a majority-Latino town and inspired his cross-country athletes—many of whom had to work to provide for their families while attending school—to go on to college. But even though a white-savior movie is based on a true story, it's still a white-savior movie. *McFarland* is interested only in the white perspective. When he moves to the town McFarland, Costner, as White, glowers at everything he sees: the low riders, the signs written in Spanish, the old women tending to chickens in their yards. "Dad, please tell me we took the wrong exit," White's teenage daughter scoffs. They go to a Mexican restaurant, and White is outraged to discover that they don't serve burgers, only weird food like tacos and burritos. But this is a Disney movie, so rest assured the Whites will learn a Valuable Lesson. White helps his students earn self-esteem, and they help him manage his anger. The film presents the usual obstacles (White forgot his daughter's 15th birthday! White is offered a job at a better, whiter college!), and everything is resolved with gold-hued cinematography and hearty handshakes and a montage set to "The Star-Spangled Banner." The bones of the film are sturdy: It's a feel-good sports drama that unspools at a leisurely pace. The kids on White's team, especially Carlos Pratts as the star runner, are solid actors. But it's just one more movie about white people single-handedly improving a non-white community. Sure, the white guy learns something along the way, but the inspirational message of *McFarland, USA* is that ethnic neighborhoods need a little more White-ness to make everything okay. (PAUL CONSTANT) **Various locations.**


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"I'MMA LET YOU FINISH"

So I know a lot of you guys are mad at Kanye West right now... wait! Correction. A lot of you guys are **mad at Kanye West ALWAYS** but are *particularly* mad at him now, following his latest performance at the Grammys.

For those who missed it, Beck won album of the year over Beyoncé, causing Kanye to rush the stage. BUT! Instead of yanking the mic away and going on an "I'mma let you finish" rant (like he did with Taylor Swift back in 2009), he stopped, smiled at the audience, and ran back to his seat. Now, that would've been hailed as a universally hilarious joke and a **sly reference to his past shenanigans...** but backstage he began ranting about how Beck isn't an "artist" and didn't deserve the award. (Which is completely true, BUT BESIDE THE POINT!)

Kanye needs to realize—along with the rest of the internet—that just because one is in possession of an "opinion," it doesn't necessarily need to be shared with the planet. Take me, for example: I have *LOTS* of opinions, and yet? I only share maybe .000037 percent of them every week. **I only give you the good stuff!** But even though no one gives a crap, Kanye and the rest of the internet shart their opinions on you *every second of every day*. In short: No one wants to hear ALL those opinions, Kanye and the internet! (And that is my opinion for the week!)

OH, WAIT! One more opinion. I don't think it's necessarily a bad thing Kanye interrupts people all the time... I just want him to **be more selective** and interrupt the people I want him to interrupt! For example, I think it would be awesome if we paid Kanye to interrupt TV shows *other* than the Grammys... such as...

- **The Academy Awards** (ABC, Sun Feb 22, 5:30 pm): Five bucks says George Clooney will take the stage and launch into a speech designed to make us feel guilty about something. This is a perfect opportunity for Kanye to jump up, grab the mic, give a counter-lecture on how his wife, Kim Kardashian, is the Madeleine Albright of pop culture, and scold the audience for not buying his new line of pleather trousers.

- **The Odd Couple** (CBS, Thurs Feb 19, 8:30 pm): Based on the Neil Simon play (and early-'70s TV show), *The Odd Couple* now stars Matthew Perry (*Friends*) and Thomas Lennon (*Reno 911!*) as divorced roomies, slobby Oscar and fastidious Felix. Kanye will make a surprise guest appearance as himself to interrupt and remind us that true artistry *never* relies on imitation... except, of course, when it comes to all those song samples he's been borrowing over the years. Ahem.

- **Parks and Recreation** (NBC, Tues Feb 24, 10 pm): Let's all say a wistful good-bye to Leslie Knope (Amy Poehler), Ron's mustache (Nick Offerman's mustache), and the rest of the *P&R* team in the final episode ever of this great series. Oh, wait... Kanye just popped into my office to remind me that, in fact, HE'S the greatest, and that, actually, Beyoncé should be writing this column. (DAMN IT, HE'S RIGHT AGAIN!!) ■

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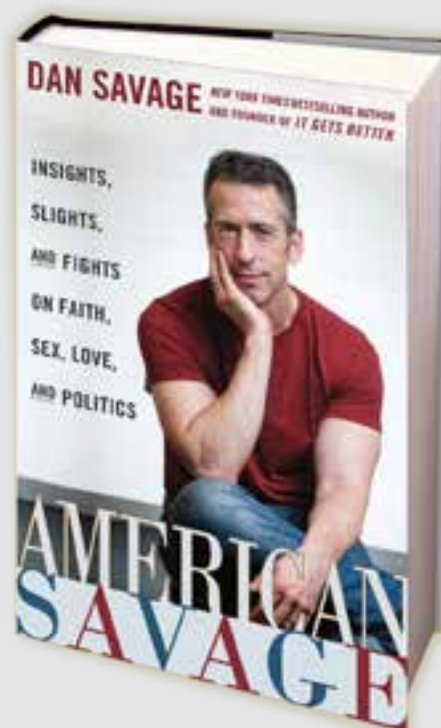
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Eduard Martirosov, Petitioner

Yelena Hovhannisyan, Respondent

14-3-07919-6 SEA

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You are hereby summoned to appear within sixty days after the date of the first publication of this summons, to wit, within sixty days after **February 11, 2015** and defend the action and answer petitioner's petition for dissolution and serve a copy of your answer upon **Reed Yurchak, attorney for petitioner,** at **40 Lake Bellevue Dr #100, Bellevue, WA 98005** and in case of your failure so to do, judgment will be rendered against you according to the petition, which has been filed with the clerk of said court.

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BALLARD GOODWILL

We were both leaving when we had brief eye contact, you were cute with long brown hair pulled up. You drove off in a dark green Subaru impreza. Care to grab a coffee sometime? **When: Monday, February 9, 2015. Where: Goodwill Ballard. You: Man. Me: Woman. #920948**

THROUGH A BUS WINDOW

You: septum in nose and skateboard in hand walking past Boren Ave. Me: green beanie and scruffy face on bus line 10 or 11. Us: locked eyes and shared huge grins. Wanna share grins again? **When: Friday, February 13, 2015. Where: Boren & Pike. You: Woman. Me: Man. #920947**

MOONLIGHT CAFE SAT. 2/14 2:00PM

You were sitting in a booth with a female friend. You had on a light blue button up and black hair. I wish I could have told you how beautiful I found you. Your gorgeous smile made my entire day. **When: Saturday, February 14, 2015. Where: Moonlight Cafe. You: Woman. Me: Man. #920946**

GRACE OF BLOODWORKS NW

During my blood donation, we talked about 15 minute breaks and eating at one's desk. If you like men, are interested, and available, will you allow me to treat us to supper sometime? **When: Friday, February 13, 2015. Where: Terry Ave Blood Center. You: Woman. Me: Man. #920945**

PANTS=SMART, LIKE YOUR MOUTH!

You: firm, child-rearing calves, selectively generous and pleasantly asymmetrical. Me: red hair, English ancestry, intensely whimsical. I always wave to you through the window. Maybe someday you'll wave back? **When: Monday, February 9, 2015. Where: Smarty pants, Georgetown. You: Man. Me: Woman. #920944**

CRISPY LOVE: FRIED TO PERFECTION

You: Sexy dark-haired man-babe eating fried chicken while perusing the beer section on 2/10. Me: Big-haired blonde girl who was flustered and said 'f*&#%' and walked away. Your zero f*&#%'s attitude makes me wish I said 'f*&#%' me' instead. **When: Tuesday, February 10, 2015. Where: Wallingford QFC. You: Man. Me: Woman. #920941**

PRIVATE EVENT, ROBROY, TUESDAY, 2/10.

You stood in line for my drink. Twice. Hipsters everywhere, except my chair. Bangs, a red down coat & a Rottweiler who likes the beach, I'd stand in line for your drink any time. You made my night. **When: Tuesday, February 10, 2015. Where: Rob Roy. You: Woman. Me: Man. #920940**

SMILES IN FREMONT

Walking: N Fremont Ave and 41st About 4:30pm Tuesday Feb 10th You: Petite, pretty, glasses, and a smile. Me: Slender, handsome, glasses, and a smile. You are lovely. Coffee and a walk? **When: Tuesday, February 10, 2015. Where: North Fremont Ave and 41st. You: Woman. Me: Man. #920938**

BLUE SURLY AT FRED MEYER

Our Surly Long Haul Trucker's were parked together at the Greenwood Fred Meyer. Want to go ride into the sunset sometime? **When: Monday, February 9, 2015. Where: Greenwood Fred Meyer Bike Parking. You: Woman. Me: Man. #920936**

MAN BUN MARS BAR MAN

Asian girl at Mars bar, we hit it off in a drunken haze and I bailed. Traces I recall you were a gem. Find me. **When: Saturday, February 7, 2015. Where: Mars Bar. You: Woman. Me: Man. #920934**

NEW ODDFELLOWS EMPLOYEE

You were getting trained at Oddfellows, blue shirt, green pants on Saturday morning. I also noticed your moon phases tattoo. I was with a group of friends (blue beanie, glasses) so I couldn't tell you how attractive you are. Coffee? **When: Saturday, February 7, 2015. Where: Oddfellows. You: Woman. Me: Woman. #920932**

PECULIAR GIRL'S NIGHT

Black knit cap and denim jacket, dancing at that table by the fire and laughing when NKOTB came on. Everywhere you went you were the only girl in the room, and I'd like to see you again. **When: Friday, January 30, 2015. Where: Old Peculiar, Ballard. You: Woman. Me: Man. #920931**

NUMBER 70 BUS

You're a recent transplant and live in Ballard, work in oncology, were on your way to the Hutch. I'm an idiot for not giving you my number. **When: Friday, February 6, 2015. Where: #70 bus from downtown. You: Man. Me: Woman. #920929**

FILSON OYSTER PARTY, 2/5/15

You: long brown wool coat, long brown hair, navy purse, jeans, black clogs, genuine smile, presence. Pretty. Saw you on your way out, froze. You smiled. Me: Bummed. Grey blazer, greeningham shirt, khaki pants, glasses, black hair. Seemed reciprocal? **When: Thursday, February 5, 2015. Where: Filson Party - SODO. You: Woman. Me: Man. #920928**

MAJOR CHEMISTRY AT UMI

I couldn't resist looking at you during the evening. Definitely sensed a spark... You: tall, male, fit, auburn hair, sexy Me: petite, blond, braces, wide smiles and expressive Here's to hoping you're looking for me, also. **When: Wednesday, February 4, 2015. Where: Umi Sake House. You: Man. Me: Woman. #920927**

FREMONT PCC COIFFED CASHIER

You stopped doing your hair? I had no idea it was so full. Every lunch I wonder what it would be like to run my fingers through it. You definitely are "swell." **When: Friday, February 6, 2015. Where: Fremont. You: Man. Me: Woman. #920930**

I KEEP SEEING YOU AROUND

Hi, I keep seeing you by Nordstrom downtown. I think you're really attractive but it's never been a good time to say anything. Are you single? I go to the Redwood a lot :) **When: Tuesday, February 3, 2015. Where: Nordstrom downtown. You: Man. Me: Woman. #920924**

HAIRCUT COMPLIMENT ON THE 40

Me: male-bodied demigirl with big black headphones and pink bow-headband in front of you on the bus to Ballard! I called your haircut 'really cute'. I try not to bug people on buses, but wished I could talk to you! **When: Monday, February 2, 2015. Where: 40 Bus to Ballard. You: Woman. Me: Transsexual (male to female). #920923**

SKITTLES AT SLUGGERS FOR SUPERBOWL

I called you "Skittles". Had to stop looking at you before we made out. You were exploding with sexual energy. I couldn't handle it. You were looking sexy in your skittles sweatband and glasses. I had a lot of fun. **When: Sunday, February 1, 2015. Where: Sluggers Sports Bar Seattle. You: Man. Me: Woman. #920922**

SECURITY SWEETNESS AT BROADWAY QFC

It's difficult to not to appreciate your military-precision hair style, and incredible smile. You were in electronics: I was surfing for earbuds. You're often evening security, and I'd enjoy an opportunity to see that smile much closer. **When: Sunday, February 1, 2015. Where: Broadway QFC. You: Man. Me: Man. #920919**

SPONTANEOUS INTERSTELLAR WITH BORING ENGINEER

We met at Gameworks. You were about to see Interstellar next door and you spontaneously asked me to come. I did and we were those assholes who talk during the movie. It was amazing, but we exchanged no numbers. **When: Tuesday, January 20, 2015. Where: Gameworks. You: Man. Me: Woman. #920915**

UBER DREAMBOAT

Joshua...you picked me up after I got off work in Fremont. We talked light philosophy and you told me about your school plans. You're a total babe. I should have asked you out. Heart. **When: Sunday, February 1, 2015. Where: Fremont. You: Man. Me: Woman. #920914**

KARAOKE TO MACKLEMORE AT BOXCAR

November, you got on stage toward end of the night at The Boxcar in Magnolia and did karaoke to Macklemore's "Can't Hold Us." I'm a radio producer, and would like to talk to you about a story I'm working on. **When: Saturday, November 8, 2014. Where: The Boxcar Ale House. You: Woman. Me: Man. #920913**

CURVY WOMAN AT GRAND CENTRAL

You - dark hair, curvy, black top, with a guy. You appeared to be having lunch and you didn't look too excited. Me green coat with a woman friend. We exchanged glances. Meet for drinks? **When: Thursday, January 29, 2015. Where: Grand Central Bakery. You: Woman. Me: Man. #920912**

YOU'RE HELPFUL -- & ATTRACTIVE

You asked which bus, used smart-phone for "when". I exited E at 152; we smiled, waved "goodbye"; hopefully, not forever!! Let's eat and chat. **When: Tuesday, January 27, 10:05 p.m. Where: Bus stop Seneca & 3rd. You: Woman. Me: Man. When: Tuesday, January 27, 2015. Where: Bus stop, Seneca & 3d.. You: Woman. Me: Man. #920911**

DOWNTOWN SEATTLE SMILE

You waited for the light. I crossed early and smiled. You had to smile at mine. You are dark-skinned, slender, wore business attire. Me light-skinned, a blue coat and glasses. "And you know what a smile means, don't you?" **When: Tuesday, January 27, 2015. Where: NE corner of Pike and 6th 1:37pm. You: Woman. Me: Man. #920909**

BSBD @ PATTI SMITH

Your name is Wes. You had on a Blue Sky Black Death T-Shirt and were smoking cloves outside the Moore right before Patti Smith. I would love to get a look at the rest of those tattoos. hart, YKW :-)) **When: Monday, January 19, 2015. Where: Patti Smith Show @ The Moore. You: Man. Me: Woman. #920907**

MICHELE IT'S JON!

Chele, I shouted to you when you were in line at the Starbucks in Westlake Center. I was headed up the escalator with clients. If you see this hit me up. It's been years **When: Tuesday, January 27, 2015. Where: 4th & Pine Westlake Center. You: Woman. Me: Man. #920906**

THE GREEN LOVE

I met you on 3rd Avenue. you said hi with me. you were wearing green sweat cloth. Drank Starbucks. **When: Sunday, January 11, 2015. Where: 3rd Avenue. You: Man. Me: Woman. #920904**

BAUHAUS BLONDE ON THE PATIO

You're the gorgeous blonde, wearing an olive green jacket, scarf, and pink headphones to your iPhone in. I have dark wavy hair, beard, blue jacket, drawing. I think you're absolutely stunning. I'd love to take you out on a date **When: Monday, January 19, 2015. Where: Bauhaus Patio. You: Woman. Me: Man. #920903**

BALLARD SAFEWAY?

I saw you wearing black leggings, fit, 5'7" with medium long grey/blond/silver hair which was beautiful. I think you were wearing a coat and a cute hat maybe knitted. I'm 43, fit and 5'9" and had two kids in tow. **When: Tuesday, December 23, 2014. Where: Safeway in Ballard. You: Woman. Me: Man. #920902**

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SAVAGE LOVE

Daddy Issues **BY DAN SAVAGE**

My father is 65 years old and has been a devoted husband to my mother who has been battling a medical condition for the past 30 years—a condition that prevents her from engaging in sexual activity of any kind. He has not had sex in all this time and is desperately frustrated. He's not internet savvy—quite the opposite—and has taken to calling me across the continent from Michigan to ask for my help in getting him laid. At first, I just thought it was gross. But now, a couple of years and awkward conversations later, I wish I had some good advice for him—if only so that we never have to speak of this again. Is there a way that a man (once again, not internet savvy—it's impossible to emphasize that point too much) can legally find someone to have sex with in Michigan? I will read your answer to him over the phone.

The Good Son

“It’s awesome that TGS has gotten over his initial squick and is stepping up to help his dad,” said Savannah Sly, a “professional fantasy fulfiller” and a sex workers’ rights activist with the Sex Workers Outreach Project (swopusa.org). “His dad will have the best success by hooking up with an escort. Escorting is not technically *illegal*, as the money paid is for time and companionship only—and anything that happens sexually is a decision made by two consenting adults.”

Sly recommends finding an independent provider whose website doesn’t use sexually explicit language and specifically states that payment is for companionship only. But Dad can’t look at websites—or Dad can’t be trusted to look at websites—so Sly suggests that you do the looking for Dad.

“TGS could visit these sites and print out the advertisements of escorts in his dad’s area who have phone numbers: eros.com/us/michigan/eros.htm and michigan.date-check.com/escorts.asp,” said Sly. “Dad can look at the ads and then call a provider himself to arrange an appointment. TGS should let his dad know that some escorts will not see gentlemen who are new to the hobby. Everyone has their own methods of screening clients, and TGS’s dad should comply with the safety-screening standards of whomever he chooses to call. This is for the safety of the provider and her clients.”

Is there a way for your dad—or for you—to do a safety screening of your own? “Some escorts have reviews online,” said Sly, “and reviews are a good way to verify that someone is a provider with a history of being professional and reliable.”

A final thought from Sly: “There is nothing inherently wrong or violent about escorting, but our culture is really screwed up about sexuality and intimacy, and there is a lot of misunderstanding and stigma shrouding the adult industry. If TGS or his dad has cold feet about this, I suggest googling the phrase ‘sex worker.’ Read materials written by people who actually work in the adult industry—they’ll find there are many experiences and perspectives they probably did not know about, and a little reading may allay their apprehensions.” Follow Savannah Sly on Twitter at @SavannahSly.

I’m a heterosexual, cisgender male in college. I’ve been in a monogamous relationship with a girl (18, cisgender, bisexual, also in college) for a little more than two months, and the sex is not frequent enough for me—we’ve had sex three times total. The core of the issue is that I’m a 20-year-old guy with a typically high libido, and her libido is low to nonexistent. When she’s drunk, she suddenly gets very horny and craves my dick. When she’s sober, she is very mellow. I suspect that she has some barriers up and alcohol disinhibits her. She has body issues, a history with a rapist, an emotionally abusive ex-boyfriend, and depression. With the barriers down, I suspect she has a high sex drive. The

alcohol, however, is obviously not a long-term solution, especially because if it doesn’t make her horny, it can make her have a depressive episode. Do you think there is anything I can do to coax the barriers down while she’s sober? I like her a lot, so I’m not willing to dump her over this.

Libido And Alcohol Problems

Is your girlfriend seeing a therapist? Because if she isn’t, LAAP, she should be—and I suspect she isn’t, because you probably would’ve mentioned it.

Horny, 20-year-old boyfriends are wonderful things—I remember what those were like—but a horny, 20-year-old boyfriend (and the sexual hopes, expectations, and pressures that come bundled with one) may not be the best thing for a young woman struggling with body issues and the double head zap of having been both raped and in an emotionally abusive relationship. I don’t think you should dump her because she’s not putting out at the clip you’d like—don’t present it that way, LAAP, because you don’t want her fucking you under duress—but you should have a conversation about what she really wants from you. If she wants a fully intimate relationship, i.e., a romantic connection that’s both emotional and sexual, her inhibitions (her *traumas*) are preventing her from having that, and you’re right that booze isn’t a realistic long-term fix. And as boozing is as likely to lead to a depressive episode as it is to waken her libido, it’s not a great short-term fix either. But working with a therapist *is* a realistic fix—a good therapist can help her find the strength inside herself that she’s currently finding in a pitcher of margaritas.

But if all she wants from you is your time, your attention, and your emotional support, LAAP, tell her she can have all of that without the pressure of being your “girlfriend.” The last thing you should want—and the last thing she needs—is for her to be getting strategically drunk so that she can fuck you just enough to keep you by her side. Reassure her that you’ll be at her side whether you’re her boyfriend or not—but say that only if you mean it—and encourage her to get the professional help that she needs.

I read last week’s column with disbelief progressing to full-on incredulity. Full marks to PANICKED—the mom whose son is looking at violent porn—for trying to be a good, understanding parent, but what the fuck was her 15-year-old son thinking when he shared his violent gang-rape fantasies with his parents? I was enjoying bondage porn at 15, but I certainly didn’t talk to my mother about it—nor did I speak with her about the many illegal drugs I was consuming or my masturbation routines. There are some things that parents don’t need to know! Transitioning to adulthood means not telling Mommy everything—and the idea of growing up into a safe, sane, sensible BDSMer under Mommy’s watchful eye seems icky to me. Some things you just gotta do by yourself.

Sane Adult Consenting Kinkster

Thanks for sharing, SACK, but let’s cut this kid some slack: PANICKED’s son may have opened up to Mommy because he was freaked out by his desires and wanted help. And speaking of help, here are two more recommendations from Savage Love readers: Scarleteen (scarleteen.com), a sex-positive, kink-positive, queer-inclusive sex-ed resource/oasis-of-sanity for teenagers and young adults, and the terrific book *When Someone You Love Is Kinky* by Dossie Easton and Catherine A. Liszt. ■

On the Lovecast, Dan and author Johann Hari discuss our silly little drug war: savagecast.com.

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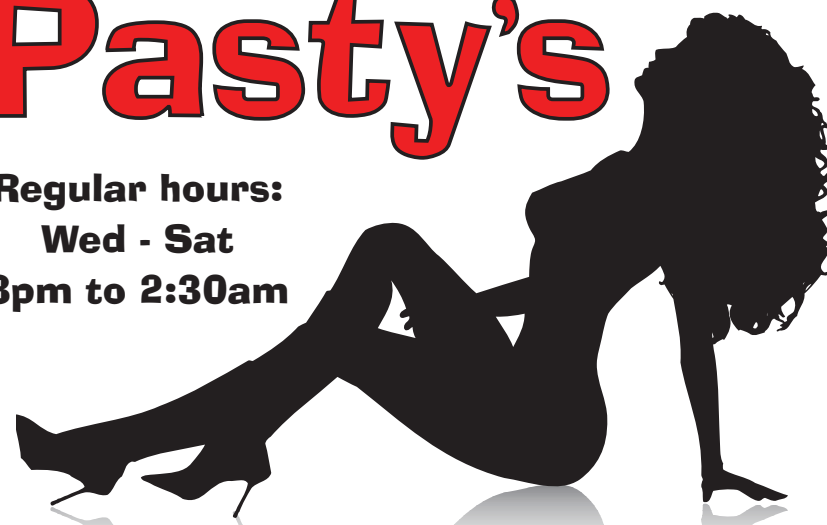
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FREE WILL ASTROLOGY

BY ROB BREZSNY

For the Week of Feb 18

ARIES (March 21–April 19): There are many different facets to your intelligence, and each matures at a different rate. So for example, your ability to think symbolically may evolve more slowly than your ability to think abstractly. Your wisdom about why humans act the way they do may ripen more rapidly than your insight into your own emotions. In the coming weeks, I expect one particular aspect of your intelligence to be undergoing a growth spurt: your knowledge of what your body needs and how to give it what it needs.

TAURUS (April 20–May 20): What is the proper blend for you these days? Is it something like 51 percent pleasure and 49 percent business? Or would you be wiser to shoot for 49 percent pleasure and 51 percent business? I will leave that decision up to you, Taurus. Whichever way you go, I suggest that you try to interweave business and pleasure as often as possible. You are in one of those action-packed phases when fun dovetails really well with ambition. I'm guessing that you can make productive connections at parties. I'm betting that you can spice up your social life by taking advantage of what comes to you through your work.

GEMINI (May 21–June 20): In 1900, the world's most renowned mathematicians met at a conference in Paris. There the German whiz David Hilbert introduced his master list of 23 unsolved mathematical problems. At the time, no one had done such an exhaustive inventory. His well-defined challenge set the agenda for math research throughout the 20th century. Today he's regarded as an influential visionary. I'd love to see you come up with a list of your own top unsolved problems, Gemini. You now have extra insight about the catalytic projects you will be smart to work on and play with during the coming years.

CANCER (June 21–July 22): "Spanipelagic" is an adjective scientists use to describe creatures that typically hang out in deep water but float up to the surface on rare occasions. The term is not a perfect metaphorical fit for you, since you come up for air more often than that. But you do go through phases when you're inclined to linger for a long time in the abyss, enjoying the dark mysteries and fathomless emotions. According to my reading of the astrological omens, that's what you've been doing lately. Any day now, however, I expect you'll be rising up from the Great Down Below and headed topside for an extended stay.

LEO (July 23–Aug 22): When faced with a big decision, you might say you want to "sleep on it." In other words, you postpone your final determination until you gather more information and ripen your understanding of the pressing issues. And that could indeed involve getting a good night's sleep. What happens in your dreams may reveal nuances you can't pry loose with your waking consciousness alone. And even if you don't recall your dreams, your sleeping mind is busy processing and reworking the possibilities. I recommend that you make liberal use of the "sleep on it" approach in the coming weeks, Leo. Revel in the wisdom that wells up in you as you're lying down in the dark.

VIRGO (Aug 23–Sept 22): In 1962, Edward Albee published his play *Who's Afraid of Virginia Woolf?* It won numerous awards and is still performed by modern theater groups. Albee says the title came to him as he was having a beer at a bar in New York City. When he went to the restroom, he spied the words "Who's Afraid of Virginia Woolf?" scrawled in soap on the mirror. I urge you to be alert for that kind of inspiration in the coming days, Virgo: unexpected, provocative, and out of context. You never know when and where you may be furnished with clues about the next plot twist of your life story.

LIBRA (Sept 23–Oct 22): Edward III, a medieval English king, had a favorite poet: Geoffrey Chaucer. In 1374, the king promised Chaucer a big gift in appreciation for his talents: a gallon of wine every day for the rest of his life. That's not the endowment I would have wanted if I had been Chaucer. I'd never get any work done if I were quaffing 16 glasses of wine every 24 hours. Couldn't I instead be provided with a regular stipend? Keep this story in mind, Libra, as you contemplate the benefits or rewards that might become available to you. Ask for what you really need, not necessarily what the giver initially offers.

SCORPIO (Oct 23–Nov 21): To make the cocktail known as Sex on the Beach, you mix together cranberry juice, orange juice, pineapple juice, peach schnapps, and vodka. There is also an alternative "mocktail" called Safe Sex on the Beach. It has the same fruit juices, but no alcohol. Given the likelihood that your inner teenager will be playing an important role in your upcoming adventures, Scorpio, I recommend that you favor the Safe-Sex-on-the-Beach metaphor rather than the Sex-on-the-Beach approach. At least temporarily, it's best to show a bit of protective restraint toward the wild and sometimes erratic juvenile energy that's pushing to be expressed.

SAGITTARIUS (Nov 22–Dec 21): In Herman Melville's short story "Bartleby, the Scrivener," a lawyer hires a man named Bartleby to work in his office. At

first, Bartleby is a model employee, carrying out his assignments with dogged skill. But one day, everything begins to change. Whenever his boss instructs him to do a specific task, Bartleby says, "I would prefer not to." As the days go by, he does less and less, until finally he stops altogether. I'd like to propose, Sagittarius, that you take inspiration from his slowdown. Haven't you done enough for now? Haven't you been exemplary in your commitment to the daily struggle? Don't you deserve a break in the action so you can recharge your psychospiritual batteries? I say yes. Maybe you will consider making this your battle cry: "I would prefer not to."

CAPRICORN (Dec 22–Jan 19): "All life is an experiment. The more experiments you make, the better." That's what American philosopher Ralph Waldo Emerson advised. Even if you're not naturally inclined to see the potential wisdom of that approach, I invite you to play around with it for the next three weeks. You don't need to do it forever. It doesn't have to become a permanent fixture in your philosophy. Just for now, experiment with the possibility that trying lots of experiments will lead you not just to new truths, but to new truths that are fun, interesting, and useful.

AQUARIUS (Jan 20–Feb 18): The art of the French Aquarian painter Armand Guillaumin (1841–1927) appears in prestigious museums. He isn't as famous as his fellow impressionists Paul Cézanne and Camille Pissarro, but he wielded a big influence on them both. His career developed slowly because he had to work a day job to earn a living. When he was 50 years old, he won a wad of free money in the national lottery, and thereafter devoted himself full-time to painting. I'm not saying you will enjoy a windfall like that anytime soon, Aquarius, but such an event is possible. At the very least, your income could rise. Your odds of experiencing financial luck will increase to the degree that you work to improve the best gifts you have to offer your fellow humans.

PISCES (Feb 19–March 20): "It isn't normal to know what we want," said pioneering psychologist Abraham Maslow. "It is a rare and difficult psychological achievement." That's the bad news, Pisces. The good news is that you may be on the verge of rendering that theory irrelevant. In the coming weeks, you will be better primed to discover what you really want than you have been in a long time. I suggest you do a ritual in which you vow to unmask this treasured secret. Write a formal statement in which you declare your intention to achieve full understanding of the reasons you are alive on this planet.

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